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Musical Courier

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BALDWIN

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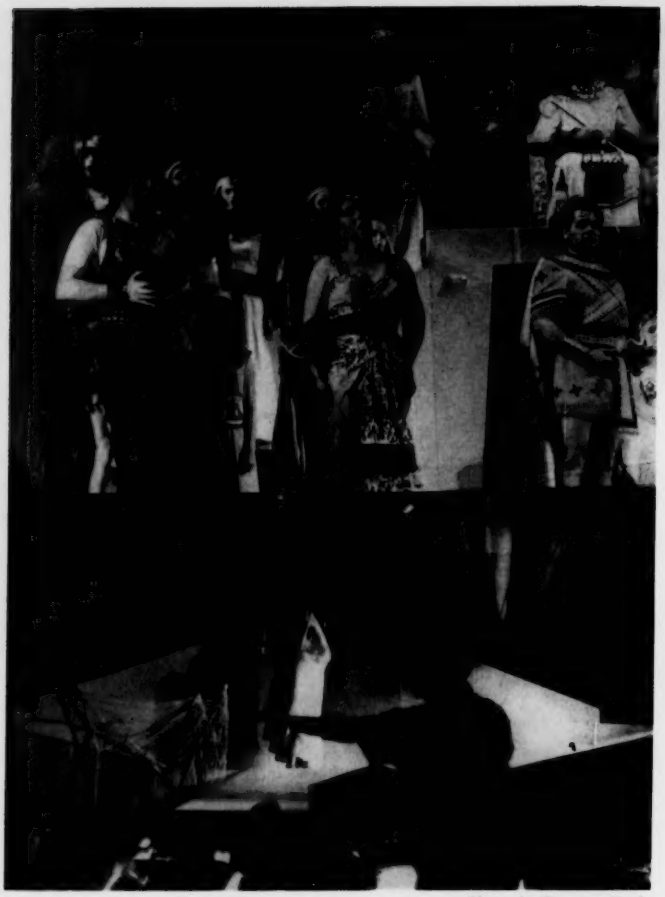

Photos by Grauman Marks

Tableaux from the production of "Aida" that launched the new regime of the Cincinnati Summer Opera, with staging by DINO YANNOPOULOS, *and scenery designed by* WOLFGANG ROTH. *Above, Act II, Scene 2, left to right,* CONSTANTINE EGO *as Amonasro,* MARY CURTIS-VERNA *in the title role,* PIERO MIRANDA-FERRARO *as Radames,* NELL RANKIN *as Amneris and* CARL PALANGI *(on platform, seated) as the King. Below Act III, the Nile Scene with Curtis-Verna singing "O Patria Mia" and* FAUSTA CLEVA *conducting.* *(Story on page 12.)*

Photo, Louise E. Neumann

Prominent in Strauss' "Ariadne auf Naxos" at the Empire State Music Festival were (from the left), VIRGINIA MACWATTERS *(Zerbinetta),* LASZLO HALASZ, *the conductor, and* FRANCES YEEND *(Ariadne).*

SUMMER OPERA SCENES

Scenes from three of the Santa Fe Opera's productions. Above, right, Mozart's "Abduction from the Seraglio" with SARAMAE ENDICH *as Constanza and* FRANK PORRETTA *as Belmonte. Below,* MARIA FERREIRO *in the title role of Donizetti's "Anne Boleyn," given its first full stage production in America in an English translation, with* ROBERT KRAFT *conducting as guest, staging by* ROBERT ACKART, *and sets and costumes after Holbein paintings by* PATTON CAMPBELL. *Above, soprano* MILDRED ALLEN, *center, singing "My dear Marquis" in "Fledermaus," with* ELAINE BONAZZI *as Orlofsky,* ROBERT TREHY *as Falke, and* LOU RODGERS *as Ida, in a production in English with* JOHN CROSBY *conducting and* GEORGE MULLY *as stage director.*

Musical Courier

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FOUNDED 1880 • AUGUST, 1959

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LETTERS

Glad to Comply

U. S. Information Service
Washington, D. C.

Editor, Musical Courier:

This Agency, which has some 250 offices located throughout the free world, is the official channel for dissemination of information about the United States to other peoples.

Our office in Madrid, Spain, has asked for an exhibit of certain newspapers and magazines to be displayed at the Spanish National Periodical Library during the 13th Annual Journalism Course to be held there during August, 1959. It would be appreciated if you could participate in this exhibit by supplying us with two or three issues of your publication. . . I look forward to your cooperation. . .

JUANITA WILLIAMS
Exhibits Division
Information Center Service

Teaching with Tape Recorder

Dear Mrs. Trompeter:

It was a great privilege and opportunity to have that fine visit with you recently. . .

I returned by way of Knoxville and had a conference with a prospective student, Joan Wheeler. She has been doing tape work with me through her teacher, Mrs. Ray Shular, Knoxville [National Piano Teachers] Guild Chairman. Joan tied for first place in the Maryville College contest for scholarship. Quoting Mrs. Shular, "We feel she owes most of the polish, accuracy and much of the maturity of style to having your comments and illustrations on tape. . ."

Through my advertisement in MUSICAL COURIER I have had inquiries and orders from Maine, New Mexico, Texas, Oklahoma, Oregon, North Dakota, Woodruff, S. C., Tennessee, New York, Virginia, California, Louisiana, Illinois, Wisconsin, Pennsylvania and Florida.

Many have written me regarding my article on "Teaching with the Tape Recorder" in the issue of December, 1958. . . It is interesting that, as you have made an extensive use of the tape recorder in voice instruction, I am pioneering in its expanded use over the nation in techniques of tape instruction in piano.

Sincerely,
PAUL ROE GOODMAN

Sends Felicitations

Dear Mrs. Trompeter:

Congratulations on what you are doing with the MUSICAL COURIER!

Sincerely yours,
ARTHUR ZACK
Musical Director
Rockford (Ill.) Symphony Orchestra

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Whole No. 3369

August, 1959
Seventy-ninth Year

nothing but

Philharmonic Itinerary For Foreign Tour Given

The New York Philharmonic Orchestra's tour of Europe and the Near East will open on Aug. 3, when the 107 players leave by chartered plane for Athens. The opening concert will be given on Aug. 5 at the foot of the Acropolis in the ancient theatre of Herodus Atticus, with Leonard Bernstein conducting. The final concert will take place on Oct. 10 in London's Royal Festival Hall. The orchestra will then fly to Washington for a concert at Constitution Hall on Oct. 12, and three days later will open its New York season.

This fifth foreign tour of the orchestra includes appearances at five festivals, in Athens, Baalbek (Lebanon), Salzburg, Venice and Berlin. It will be the first American orchestra to appear at the Salzburg and Baalbek events. The Moscow concerts will be given in connection with the American Exposition at Sokolniki Park. This will be the first large American group to visit Bulgaria since 1950 and the first U. S. symphony ever to play there. The musical mission to 18 countries has been arranged by the President's Special International Program for Cultural Presentations administered by ANTA.

The itinerary for the tour is as follows: Athens, Aug. 5, 6; Baalbek, Aug. 8, 9; Istanbul, Aug. 11, 12); Sofia Aug. 13, 14; Salzburg, Aug. 16; Warsaw, Aug. 18, 19, 20; Moscow, ten concerts between Aug. 22 and Sept. 2; Leningrad, 8 concerts, Sept. 4 through 12; Scheveningen, Sept. 13; Duesseldorf, Sept. 15; Essen, Sept. 16; Luxembourg, Sept. 18; Paris, Sept. 20; Basle, Sept. 21; Munich, Sept. 22; Belgrade, Sept. 23, 24; Venice, Sept. 26; Milan, Sept. 28, 29; Hamburg, Sept. 30; Berlin, Oct. 1; Oslo, Oct. 3; Helsinki, Oct. 4; Abo (Finland), Oct. 5; Stockholm, Oct. 6; Göteborg (Sweden), Oct. 8; and London, Oct. 10.

Mr. Bernstein will conduct 37 concerts, including 12 in Russia (eight in Moscow and four in Leningrad), and Thomas Schippers will conduct six concerts in Russia (two in Moscow and four in Leningrad) and concerts planned in Athens, Belgrade, Duesseldorf, Essen and Luxembourg. Seymour Lipkin, tour associate conductor, will lead the Baalbek concert.

Arrau Substitutes for Oborin at Stratford

Claudio Arrau has consented to substitute as solo performer at the Stratford (Ontario) Festival for Lev Oborin, Soviet pianist, who because of illness was forced to cancel his participation in the series this summer. Mr. Arrau came to Stratford from Santiago, Chile, his native country, where he participated in the opening of a new theatre and performed Chopin's 24 Preludes. At Stratford his recital on July 30 was devoted to the same works; he was also to appear as soloist with the National Festival Orchestra.

MOFFO

NACHE

Metropolitan Opera Adds Two Sopranos

Anna Moffo, American lyric coloratura, and Maria Luisa Nache, Spanish soprano, have been engaged to appear at the Metropolitan Opera next season.

Miss Moffo, born in Wayne, Penna., studied for four years on a scholarship at Curtis Institute of Music, won a Fulbright grant for further study in Italy, was engaged at La Scala on the strength of TV opera roles in that country. She later was heard in London and Paris, made her American debut with the Chicago Lyric Opera in 1956, appeared in "Falstaff" at the Vienna Opera, and this summer is singing at Salzburg. She is married to Mario Lanfranchi, Italian TV producer.

Miss Nache is a native of La Coruna, Spain. She studied at Madrid Conservatory, has appeared in Spanish and Italian opera houses, including La Scala, and as guest artist in Germany, Holland, Switzerland and Egypt. Her Metropolitan engagement will be her American debut.

Washington Square Again Giving Chamber Series

The seventh series of chamber music concerts in Washington Square Park, New York, is announced to open on Aug. 3, at 9 p.m., as a "Salute to WNYC" and its musical director Herman Neuman, marking his 35th year of service to music. He will conduct his newly formed Chamber Music Ensemble in contemporary works. The second concert, Aug. 10, will be conducted by Newell Jenkins. Fritz Rikko and his Collegium Musicum will appear on Aug. 17, his fourth appearances in the series. On Aug. 24 the opera "The Impresario" and other works by Mozart will be performed under the direction of Arnold Gamson, conducting his Chamber Orchestra.

Chicago Lyric Opera To Present "Jenufa"

A new production of Janacek's opera "Jenufa," in an English translation by Otakar Kraus, baritone, and Edward Downes, English conductor, has been added to the repertoire for the season of the Lyric Opera of Chicago. The work will be heard on Nov. 2, and will be conducted by Lavro von Matacic, a conductor scheduled to make his American bow leading "Carmen" on opening night, Oct. 12, with Jean Madeira and Giuseppe di Stefano.

The role of Jenufa will be sung by Gre Brouwenstijn, Dutch soprano, in her American debut. Others in the cast include Sylvia Fisher, Australian soprano, as Kostelnicka, also in her debut here, and Robert Charlebois, Chicago-born tenor, in the role of Steva. This work was sung by the Metropolitan in German in 1924-25.

•

A production of Rossini's "La Cenerentola" on Oct. 14 will introduce Anna Maria Rota, Italian mezzo-soprano, in the title role. Others in the cast will be Nicola Monti, tenor, Donald Gramm, baritone, and Fernando Corena, bass, with Gianandrea Gavazzeni, conductor. As previously announced, the season will include a new production of "Flying Dutchman" with Birgit Nilsson and a new Yugoslav bass, Romislav Meralic, and von Matacic conducting. Other productions include a revival of "Thais," also "Cosi Fan Tutte," "Turandot," "Simon Boccanegra," "La Gioconda," "Carmen," and "Un Ballo in Maschera." The season will be given in the Civic Opera House and include performances on Monday, Wednesday and Friday evenings during seven weeks.

Peninsula Music Fete To Include Premieres

The seventh Peninsula Music Festival at Fish Creek, Wis., includes nine concerts to be given in Gibraltar Auditorium between Aug. 8 and 23, with the orchestra of 42 conducted by Thor Johnson, music director of the series. The programs will include premieres of a "Sinfonietta" by Anthony Donato, commissioned by the festival, and Norwegian composer Egil Hovland's "Music for 10 Instruments," Op. 28, commissioned by the International Music Fund. Soloists will include Lois Marshall and Ilona Kombrink, sopranos; John Toms, tenor; Aurelio Estanislao, baritone; John Browning and Ralph Votapek, pianists; Sidney Harth, violinist, who will also be concertmaster of the orchestra; and Gail Barber, harpist.

the news

ARTISTS HERE AND ABROAD

Doings of the tonal folk this summer include busy gallivantings of some sopranos. **Licia Albanese** with family visiting her home in Barre, Italy. . . **Mimi Benzell** touring summer theatres in a round of musicals. . . **Hilde Gueden** in new Strauss "Silent Woman" production at Salzburg. . . **Sena Jurinac** filling European festival dates, then arriving for "Butterfly" with San Francisco Opera Sept. 22. . . **Dorothy Kirsten** busy with summer concerts including Hollywood Bowl and Chevy Show on TV. . . **Heidi Krall,** after summer bookings here, slated to do Desdemona in a color TV feature in England. . . **Elaine Malbin,** singing at Stadium, the Dell and Empire State Festival (Handel's "Semele"). . . **Theresa Greene-Coleman,** back from concerts in Brazil and Caracas, heard in Beethoven Ninth at Stadium.

Mezzos and contraltos also are flitting widely. **Rosalind Elias,** after stint at Baalbeck Festival and Rome recordings, sings in Bartok's "Bluebeard" opera with the Phila. Orchestra in October. . . **Florence Kopleff,** at Berkshire fete, added voice to Mozart Requiem and Beethoven Ninth. . . **Nan Merriman,** after recording in Vienna, singing in London, Llangollen, Aix-en-provence, will do Carmen at Santander Festival and recital at Deauville.

Coming now to tenors, there are **Daniele Barioni** and his wife, pianist **Vera Franceschi,** in Rome where he is to sing the lead in four "Toscas" at the Caracalla. . . **Jussi Bjoerling,** having headed a new "Masked Ball" and recitalling in Stockholm, at Albert Hall (6000 customers) and in Helsinki, is making recordings too. . . **Nicolai Gedda** engraving discs of three operas, besides singing at Salzburg in "Cosi" and at Stockholm Opera.

The baritones and bass-baritones (ticklish categories, these) include **Pavel Lisitsian,** leading Russian bass, at his summer dacha for a short rest before he makes first tour of U. S. . . **Cornell MacNeil,** recording "Pagliacci" in Rome (later "Aida" in Vienna), and then appearing in the opera season in Buenos Aires. . . **Norman Scott** luxuriating—lucky fellow—at Lake Tarleton Festival and at Southampton with his family. . . The **Giorgio Tozzis** are in Europe, where the basso is recording "Messiah" in London and other discs in Rome before returning for "L'Amore dei Tre Re," "Boheme" and "Aida" with San Francisco Opera. . . **Lawrence Winters,** back from Germany is now on South American tour, and later he goes to San Francisco for the Opera season.

Pianists' doings? **Claudio Arrau** after four Beethoven sonata recitals in London and opening a new theatre in his native Chile, returned to play at the Stadium and with orchestra at the Stratford (Ont.) Festival. . . **Brailowsky,** closing a tour of South America, is now on a holiday at his chalet in Valais, Switzerland. . . **Rudolf Firkusny,** back from long tour of Australia and Far East, appearing at Ravinia and Vancouver fete before sailing to play at Edinburgh and Montreux. . . **Olegna Fuschi,** here for a "rest" after European tour during which she won the Jacques Burnand Prize in Paris. . . **Grant Johannesen,** touring France in a "Minibus" for nine and showing his son the sights abroad. . . . **"Ted" Lettvin** rusticating at lakeside Cleveland-on-Erie and filling dates in Wisconsin and elsewhere. . . **Lee Luvisi,** joining **Rudolf Serkin** and company at Marlboro, Vt. . . **Vronsky and Babin,** following their annual Aspen stay, playing Aug. 25 at Atlantic City and flying next day to Edinburgh Festival. .

String players strewn about the summer landscape include violinist **Carroll Glenn,** on a mountain top holiday in East Dorset, Vt., with her husband, pianist **Eugene List** and their children. . . **Szymon Goldberg,** among the Colorado Rockies musical colony at Aspen. . . **David Oistrakh,** back in Russia after serving as a judge with **Menuhin** and others at the Brussels Concours, and preparing for his return tour of the U. S. and Canada this season.

Mija Novich, young dramatic soprano, who scored a hit as Manon Lescaut with the Cincinnati Opera on July 11 and 15, has been engaged to sing five performances in the title role of Norma with the Teatro Colon in Buenos Aires during September.

Photo by Eugene Cook

PHYLLIS CURTIN *singing "Ah, fors' è lui" in "Traviata" in a telecast from CBC, Montreal, in a recent Sunday program, with* ANDRE TURP *as Alfredo. Miss Curtin was also heard in "Una voce poco fa" from "Barber of Seville." The soprano has been invited to give four performances in "Manon" at Teatro Colon, Buenos Aires this summer, followed by a three weeks' tour of South America sponsored by U. S. State Department and ANTA.*

Members of the American String Trio; GORDON STAPLES, *violin,* NATHAN GORDON, *viola, and* PAUL OLEFSKY, *'cello, rehearse Mozart's Divertimento in E flat and Dohnanyi's Serenade in C Major, Op.* 10, *to be recorded for Recital Records, which has just announced the release of Tchaikowsky's Trio in A Minor, played by Messrs. Olefsky, Staples and Ruth Meckler. These artists, among others, are participating in the Cranbrook Gardens Summer Festival, the Grosse Point and Dearborn Music Festivals, organized and directed by Mr. Olefsky.*

NEWS OF MANAGEMENTS

■ Roger G. Hall, former national sales manager of classical records for Capitol Records Distributing Corporation and recently affiliated with conductor Howard Barlow, has been named manager of the Philadelphia Orchestra, C. Wanton Balis, Jr., president of the Philadelphia Orchestra Association, announced.

Mr. Hall will take up his new duties early in August. He succeeds Donald L. Engle, who is now affiliated with Mrs. John D. Rockefeller, Jr., in her philanthropic activities in the field of music. Mr. Hall, who is 33, in 1952 was appointed manager of the Erie Philharmonic Orchestra and later for three years was assistant manager of the Chicago Symphony Orchestra.

■ Luben Vichey, president and general manager of National Artists Corporation, has announced the signing of the young 'cellist, Leslie Parnas. Last year he won the first prize in the international Casals 'Cello Contest in Paris and has since made a concert tour abroad and solo appearances in this country. He will give a Town Hall recital on December 7.

■ Herbert Barrett, concert manager and president of the Independent Concert Managers Association, left on July 15 on the S.S. Atlantic for an eight-week trip to Europe, which will take him to principal cities and festivals in Holland, Switzerland, France and Italy. Mrs. Barrett and their two daughters accompanied him.

■ Frank Milburn, formerly of the editorial staff of *Musical America*, has been appointed to the Press Department of the New York Philharmonic. Carlos Mosely is now Associate to George E. Judd, Jr., Managing Director of that orchestra.

OBITUARIES

■ **Ernest Bloch,** 78, eminent Swiss-American composer, died in a Portland, Ore., hospital on July 15 after an illness of some months. Born in Geneva, he first studied the violin and at 15 produced a string quartet and an "Oriental Symphony." His early studies were with Jaques-Dalcroze and Rey at Geneva, at Brussels Conservatory with Ysaye and Rasse, at Frankfort Conservatory under Iwan Knorr, and for a year with Thuille in Munich. He then lived in Paris for a time, producing among other works his opera "Macbeth," performed at the Opera-Comique in 1910. Following a short experience as conductor at Lausanne and Neuchatel and four years as teacher of composition at Geneva Conservatory, he came to the United States in 1916 as conductor for a tour by Maud Allan, the dancer, and soon took American citizenship. In 1917 he became a composition teacher at the Mannes School of Music in New York. The Flonzaley Quartet played his String Quartet in B minor; he was invited by Karl Muck to conduct his "Trois Poèmes Juifs" with the Boston Symphony, and the Friends of Music gave a program of his works under Bodanzky. In 1919 he won the Elizabeth Sprague Coolidge award of $1,000.

For six years, from 1920, he was director of the Cleveland Institute of Music, and 1920-30 directed the then new San Francisco Conservatory. His "America," epic rhapsody for orchestra won a $3,000 prize offered by *Musical America* in 1928, and it was premiered by the New York Philharmonic. In 1929 the Santa Cecilia Academy in Rome made him an honorary member. In later years he was enabled to devote his time entirely to composition owing to a ten-year grant by a private art patron. Living for a time in Europe, he returned here to conduct the premiere of his "Sacred Service," a work commissioned by Gerald Warburg, in New York in 1934. In 1942 the American Academy of Arts and Letters awarded him its gold medal; in 1947 the New York Music Critics Award for the best chamber music was conferred on his Third String Quartet and the best orchestral score award on his Concerto Grosso No. 2. The Henry Hadley Medal of the National Association for American Composers and Conductors (1957) and a citation from the National Jewish Welfare Board (1958) were other tributes he received.

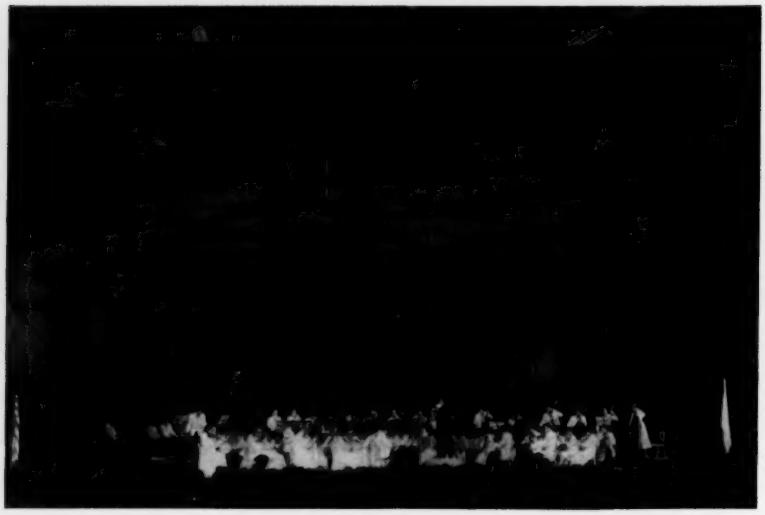
The music of Bloch includes works that are among the most important produced in recent years. They are marked in many cases by his Jewish heritage, a strong romanticism and opulent color, though in some of them a neo-classic influence is apparent. Among the best known are "Schelomo" and "The Voice in the Wilderness," both for solo 'cello and orchestra; the "Israel" Symphony; the "Baal Shem" Suite, containing the famous "Nigun," for solo violin; and the Suite for Viola and Piano.

Surviving are his widow, Marguerite; two daughters, Suzanne (Mrs. Paul Smith), wellknown performer of old music, and Mrs. Lucienne Dimitrof, and a son, Ivan.

■ **Ernest Newman,** 90, prominent critic and writer on music, died in Tadworth, Surrey, England, on July 7. He was born in Liverpool, Nov. 30, 1868, and studied at the University there. Though intended for civil service in India, he withdrew because of bad health and entered business in his native city. In 1903 he took up music as his life work and taught at the Midland Institute in Birmingham. In 1905 he became music critic of the Manchester *Guardian*, and the following year of the Birmingham *Daily Post*. In 1919-20 he served in this capacity for the London *Observer*. From 1920 until his retirement in 1958 he was the music critic of the London *Sunday Times*. In 1924-25 he served as guest critic for the New York *Evening Post*. He was the author of a Wagner biography and other works.

■ **Lazare Saminsky,** 76, composer and conductor, died in a hospital at Port Chester, N. Y., on June 30, following a stroke. Mr. Saminsky was born in Odessa, studied at the Moscow and St. Petersburg Conservatories, and led his Symphony "Of the Rivers" at the Opera House in the latter city in 1917. In 1918 he was director of the Tiflis Conservatory, then lived for a time in France and in England. Coming to the U. S. in 1920, he conducted orchestras and appeared in programs of his works. He was one of the founders and directors of the League of Composers, served for many years as musical director of Temple Emanu-El in New York and directed annual Three Choirs Festivals there.

■ **Maryla Jonas,** 48, pianist, passed away at her New York home on July 3. She had been suffering from systemic monoliasis, a rare blood disease. Miss Jonas was the wife of Dr. Ernest G. Abraham, New York gynecologist. She was born in Poland, made her debut in Warsaw at nine and became a pupil of Paderewski.



During the opening week of the Berkshire Festival, the Boston Symphony Orchestra is shown playing at Tanglewood under the new acoustic canopy provided for the Festival Shed by a $40,000 *gift of Mrs. Edna Betts Talbot.* *(Story on page* 10.*)*

Serial Technique Rules ISCM Festival In Rome

By ARTHUR COHN

SERIAL technique intoxication was the diet of the 33rd festival of the International Society of Contemporary Music, held at Rome from June 10 through 16. The species of dodecaphonic style heard was far from the wild, hit-or-miss variety—rather it was a music of self-denial, proposed and projected by rigid dictates. We have gone far from the ascetic, super-fine fantasy of Webern. At Rome the serial criterion was akin to rule by polymorphic paradox. The paradox was proposed by the simple fact that no matter how severe the law of rigidity was celebrated, the very rigidity cancelled out relationships and contrasts.

Thus Yoritsune Matsudaira's "Samai" is ruled by serial manipulation of pitch, rhythm, and dynamics. The very careful observance of maintaining the dynamic row prevented the ordering of the sounds to make an impression, and similarly the motivation of the rhythm as a law unto itself disallowed tensions and releases to occur with some sense of direction in regard to the melodic (sic?) function. It is apparent that unless an amazing coordination of elements occurs with serial technique each functions with no aid to the other. The rebuttal that one cannot listen to dodecaphonic music with the same ears that are used for tonal music will just not do. Music's snug little island still must rely on one's ears.

When a composer understood the latter premise, the result was of different consideration. In such a case, even if one did not exult, at least one understood the intention. Ginastera's String Quartet No. 2 followed serial procedures; these provided meanings. Some listeners found the music contrived. This reviewer found it very exciting and meaningful, even though the colors employed are seemingly a matter of exploiting the instruments no matter what values are concerned. But if Ginastera was to be criticized, it was a mild pat compared to the lack of instrumental cognition displayed by Aldo Clementi, whose "Tre Studi" used a severe brake on anything resembling instrumentation. Despite a large array of instruments the score could have been played by any combination without change of coloration.

■ The festival had a minor display combined with it—eight of the twelve prize-winning works in the "Concorso Internazionale di Composizione 1958" were performed in two concerts. In the chamber orchestra category, George Rochberg's "Cheltenham Concerto" received first prize. It is a work of independent creativity though confirmed by twelve-tone philosophy. The other American, Ramiro Cortes, received a second prize for his String Quartet, which borrows freely from the "Sacre" dogma. Only Riccardo Malipiero's "Sei Poesie di Dylan Thomas" upheld the non-dodecaphonic citadel in the contest works performed. A relative of the octogenarian Gian Francesco Malipiero, this composer is worth watching if only because he can juxtapose tonal with non-tonal materials without confounding the musical issue—still another paradox the festival offered.

In many cases proven composers were not disproven. Hilding Rosenberg's String Quartet No. 8; Petrassi's "Serenata;" Milton Babbit's "Two Sonnets;" Luigi Dallapiccola's "Tartiniana Seconda;" Stravinsky's "Agon;" Pierre Boulez' "Improvisations sur Mallarmé," and Oliver Messiaen's "Oiseaux Exotiques" demonstrated different convictions, but each convinced in an intelligible way. Creative arrangement is a matter of a man's right to speak in his own language, but a certain amount of immediate translation must be made. Dallapiccola's music is the reverse of Messiaen's, yet neither detests the past for the present (neither did that arch radical, Schoenberg). I wished I had not read Babbit's program note; it made the sounds more confused than they actually were. One endeavored to follow the super-permutations of original permutations and got lost.

■ But a festival is, after all, a meeting of musical parliament, and fiery vehemence is to be expected from the representatives. At times the speech was like a filibuster that gets nowhere. Per Norgaard's "Konstellationen" began with "Verklärte Nacht," borrowed the coda from the "Lyric Suite" and adorned its metaphors by Bartókian accent. André Casanova was represented by a Piano Concertino that minced no Scriabinish words; and Manuel Rosenthal produced an *echt*-Milhaud, *quasi*-Ibert Sinfonia. It was indeed strange to read "in C" as part of the title. The concert that began with this work was completed by Stravinsky's "Agon." This proves how wide a committee will roam to assemble works for a musical festival.

One of the best works came at the conclusion of a three-hour affair: Hans Werner Henze's "Nachtstücke und Arien." Henze practices free polarity in this case. The orchestra equals a Straussian texture but rejects thickness and conventional doublings and triplings. The arias that balance the three nocturnes are almost of volcanic fury; they were sung with magnificent dignity and perfect intonation by Gloria Davy. Henze has apparently left the twelve-tone camp. This may be due to his residence in Italy (though that country is one of the leading spots for twelve-tone residents).

Among guests at banquet given by Italian Section, ISCM, and Radio Italiana (RAI) at Castel Sant'Angelo, Rome, were (left to right) GOFFREDO PETRASSI, *Italian composer, former president of ISCM;* PIERRE STOLL, *French conductor, new secretary of ISCM;* HOWARD HARTOG, *critic, delegate of British Section, ISCM; and* ELLIOTT CARTER, *American composer, delegate of U. S. Section, ISCM.*

■ At the same concert Michael Gielen's "Vier Gedichte von Stefan George" scored a huge success. Gielen is another intense voice, uses serial technique in the Berg manner. His music demands virtuosi, of which there were plenty performing at the festival. One doubts, however, that the average chorus can cope with the extreme difficulties of the score. Another work that utilized the twelve-tone system, yet was not contemptuous of the conceit of being simple, was Tadeusz Baird's "Quatre Essais." Each piece was a study in sonority, each with a different instrumentation, and all based on a fundamental row. One might term this music "diatonic twelve-tone" if it were possible to coin a paradoxical term. Other composers also attempted the qualifying method to give their music stability; the serial phase making immediacy not so immediate. Fortner ("Impromptus") included kinetic display; Jelinek ("Three Blue Sketches") tempered his ideas by jazz-driven rhythms, and Landre ("Symphonic Permutations"), by arranging his work so that its formal aspects were immediately clear.

Thirty-five compositions were presented in all. To demand *expertise* in the matter of prophecy is not to be condemned, but it is certain that no critic can determine from one or two hearings what music will live and what will not. But this critic is certain of one stricture in many of today's composers: their overpolite creative etiquette that it is only proper (and therefore fashionable) to order the sounds, and arrange them by rigid scheme. Such cunning is very intellectual. It also smacks of disordered wisdom. I hope I'm proved incorrect.

THE NATIONAL SCENE

MRS. CHARLES S. GUGGENHEIMER, *founder and chairman of Stadium Concerts, receives the City of New York's Medal of Honor from* RICHARD C. PATTERSON, JR., *left, Commissioner of the Department of Commerce and Public Events, while conductor* LEONARD BERNSTEIN *looks on. The Stadium opening concert marked the launching of the official City of New York "Salute to Summer.*

LEWISOHN STADIUM

■ June 23-27—A capacity audience greeted the Stadium Symphony as it opened the 42nd season of concerts under the baton of Leonard Bernstein, postponed by one day because of rain. There were the usual roaring welcome and applause for Mrs. Charles S. ("Minnie") Guggenheimer as she appeared on stage at the intermission, introducing Commissioner of Commerce and Public Events Richard C. Patterson Jr., "subbing" for Mayor Wagner, who paid tribute to her work in presiding over the series.

The orchestra in the first half of the evening presented Beethoven's "Egmont" Overture and Symphony No. 7, with Mr. Bernstein in incisive command of the players, and in the latter half Samuel Barber's "Second Essay," a suite from Aaron Copland's ballet "Billy the Kid," and Gershwin's "Rhapsody in Blue," with the conductor doubling as piano soloist in a lively reading.

The second concert (June 24) was conducted by Alexander Smallens, offering the Handel-Harty "Water Music" suite, Berlioz's "Roman Carnival" Overture, Ravel's "Pavane" and Strauss' "Till Eulenspiegel" in well-routined versions. Dorothy Simpson Smith, pianist, born in Calcutta and trained in England, who was to have appeared last season but was prevented by rain from doing so, was heard in Beethoven's Third Piano Concerto in a reading that was uneven but delivered with earnestness. The next evening's Puccini Night was twice postponed because of rain and finally shifted to the following Wednesday. A Saturday night program (June 27) by the American Ballet Theatre had Igor Youskevitch and Alicia Alonso as stars, especially impressive in the Pas de Deux from "Swan Lake" and "The Combat," a ballet based on the story of Tancred and Clorinda from Tasso, with choreography by William Dollar and a score by Raffaello de Banfield. In "Les Sylphides" Violette Verdy was among the dancers scoring in solos. "Graduation Ball" concluded the evening gaily. Kenneth Schermerhorn conducted. R. K.

■ June 29-July 2—Opening the second week, Offenbach's "Tales of Hoffmann" in concert form (June 29), presented Irene Jordan, soprano, Helen Vanni, mezzo-soprano, Robert Rounseville and Howard Fried, tenors, Martial Singher, baritone and Andrew Prierson, bass. Thomas Scherman, back on the Stadium podium for his sixth successive season, conducted this enjoyable performance. The absence of the choral ensembles from this version was the only thing missed in the otherwise scintillating presentation. The performers without exception sang with authority and spirit the various roles assigned to them. Of unusual interest was the double *tour de force* of Miss Jordan singing the three soprano roles and Mr. Singher the four baritone parts during the same performance.

An all-Mendelssohn program (June 30), with Scherman conducting, had Jeanne Mitchell, violinist, and Mary Judd, soprano, as soloists. Miss Mitchell's brilliant performance of the Concerto in E minor was the highlight. She played with warmth and opulence and produced beautifully fluent tones. The concert opened with the "Italian" Symphony, with Mr. Scherman conducting in invigorating style. Mary Judd, making her Stadium debut, disclosed a fine stage personality and gave a pleasing rendition of the aria, "Infelice."

The twice-postponed Puccini Night took place (July 1) before a large and enthusiastic audience attracted by the perennially popular music of this composer, sung by two favorite operatic performers, tenor Richard Tucker and soprano Licia Albanese. Alfredo Antonini conducted the program, which contained lengthy excerpts from "Tosca" and "La Boheme" and shorter selections from "Turandot," "Madame Butterfly," "Manon Lescaut" and "Le Villi." Miss Albanese, in fine voice, brought her accustomed dramatic skill to the interpretation of the Puccini heroines. Mr. Tucker's voice and interpretation were unfortunately dimmed somewhat by obvious physical indisposition and the sense of strain was occasionally obvious. Despite difficult moments, however, Mr. Antonini and the artists succeeded in providing their listeners with an evening of genuine enjoyment and they were rewarded with "bravos."

An all-Tchaikovsky program (July 2), with Thomas Scherman conducting, had Michael Rabin, violinist, as soloist. The first part was composed of excerpts from "The Sleeping Beauty" ballet. Mr. Scherman led the orchestra in the prologue, parts of Act I and the finale. The music was animated and well suited for the large Stadium. Mr. Rabin's interpretation of the Violin Concerto was admirable, the large audience showing its approval with thunderous applause. M. R.

EMPIRE STATE FESTIVAL

■ Bear Mountain was the scene of a gala concert opening the Empire State Festival on July 10, when Leopold Stokowski conducted the Symphony of the Air in a program of Russian music, played in a huge tent before a capacity audience. The concert opened with a descriptive work titled "Azov-Gora," or "The Legend of Azov Mountain," by Alexei Muravlev, a 35-year-old composer born in Tiflis, which was not unusual in melodic invention or scoring. This was followed by "Azerbaijan Mugam," a piece of folkish suggestion by Fikret Amirov, born in Azerbaijan 33 years ago. The American premiere was given of Khatchaturian's "Ode to Joy," which displayed some rather fulsome writing, beautifully sung by the contralto soloist, Maureen Forrester, the chorus and played by the orchestra. The best work on the program was the cantata "Alexander Nevsky" by Prokofieff, in which Miss Forrester's rich voice was heard to advantage in several passages, while the chorus, like the orchestra, showed itself a well disciplined body.

A pleasant contrast was provided on the following evening when Richard Strauss's opera "Ariadne auf Naxos" was creditably staged under the massive tent, with Laszlo Halasz ably conducting the same orchestra and large cast. The opera was produced with color and effectiveness by Elemer Nagy, using his original system of projections, and with lighting ingeniously devised by Tharon Musser. Frances Yeend sang the rich music of Ariadne with satisfying volume and pleasing shading. Margaret Willauer with outstanding vocal production brought skill to the role of the Composer. Virginia MacWatters fulfilled Zerbinetta's taxing role with general success, and Rudolf Petrak sang the music of Bacchus with fine tone quality. Others in the large cast included Andrea Velis, William Walker, Paul Dennis and William Whitesides, as the four buffonesque characters. Ralph Herbert excelled as the Music Teacher, and the roles of Naiad, Echo and Dryad were sung pleasingly by Lucille Kailer, Martina Arroya and Shirley Verett-Carter. The important dance roles were per-

(*Continued on page* 10)

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formed by Paticia Wilde, Carol Sumner and Janice Cohen, in a choreography by Ruthanna Boris. The production in general provided a lively and pleasing portrayal of a work that—with its contrasted heroic and buffo elements—sets a difficult stylistic task for the participants.

L. R. T.

The first week ended on July 12 with a concert of music by Heitor Villa-Lobos, with the composer conducting the Symphony of the Air. The evening included the world premiere of the composer's "Songs of the Tropical Forest," a large-scale composition based on "Green Mansions" by Hudson, for soprano and orchestra, with lyrics by Cora Vasconcellos. Only three out of four parts were given, "Song of the Sails," "Song of Love" and "Twilight Song." The score is marked by the rich and somewhat earthy fancy of this eminent Brazilian composer, with a rich interweaving of folk-like themes in a buoyant orchestration. Elinor Ross, soprano, sang the solo parts with a full and ingratiating voice, and the "Twilight Song" was repeated. The program also included "Uirapuru," which paints the enchanted bird of a Brazilian forest with magical suggestiveness; "O Papagaio de Moleque" ("The Kite of the Street Urchin"; the First Suite from the opera "The Discovery of Brazil," and the rhythmically exacting Choros No. 6, all played with skill and great effectiveness by the orchestra.

D. R.

CARAMOOR FESTIVAL

■ Alfred Wallenstein conducted the first two concerts of the 14th annual June Festival at Lucie Bigelow Rosen's vast estate in Katonah, N. Y. The beautiful Venetian Theatre of Caramoor provided an ideal setting for the interesting works scheduled by the directors of the Walter and Lucie Rosen Foundation.

The program of June 20th began with Brahms' Serenade in D, Op. 11. The noted contralto Elena Nikolaidi appeared as soloist in the three songs which comprise Ravel's "Sheherazade" and the program concluded with the overture and incidental music for "A Mid-summer Night's Dream," played in honor of the 150th anniversary of Mendelssohn's birth.

The highlight of the concert on June 27 was Henry Purcell's "Ode for St. Cecilia's Day," conducted with great beauty by Mr. Wallenstein. Russell Oberlin, countertenor, Bethany Beardslee, soprano, and Charles Bressler, Frank Carroll and James Eby gave impressive renditions of the solo and ensemble roles assigned to them. The professional chorus, trained by Earl Rogers, was effective and produced pleasant tonal blends. The first half of this concert was composed of Haydn's "Clock" Symphony and Wagner's "Siegfried Idyll."

M. R.

TANGLEWOOD, MASS.

■ A new stage canopy in the Music Shed at Tanglewood was officially dedicated on Saturday evening, July 11, in the intermission of the Boston Symphony Orchestra's Berkshire Festival concert. Dr. Charles Munch, Music Director of the Orchestra, participated in these ceremonies with Henry B. Cabot, president of the Orchestra's Board of Trustees, and Mrs. Edna Betts Talbot of Boston, donor of the canopy, who has given $40,000 to the Orchestra as a memorial to her husband, the late Edmund Hawes Talbot, Boston lawyer.

Eero Saarinen, who drew up the original plans for the Shed, was the chief architect. The new canopy is suspended from the roof trusses by steel cables and consists of triangular panels of graduated sizes connected tip to tip. The sidewalls of the stage are solid, with openings between each triangle, and this permits the audience seated within an arc of 110 degrees to see the orchestra.

The canopy, which gives a "new look" to the Shed, has further aided its fine acoustics.

The opening concert on July 3 was held in the Theatre-Concert Hall. Dr. Munch presented Bach's Brandenburg Concerto No. 3, the Suite No. 2 in B Minor for flute and strings, the "Musical Offering" and Cantata No. 40, "Nun ist das Heil und die Kraft" for double chorus and orchestra. Doriot Anthony Dwyer, the flute soloist, displayed an excellent technique and a delicate tone. The Festival Chorus, due to lack of sufficient preparation time, was weak and did not have the proper solidity of tone.

The following evening, in the Music Shed, Dr. Munch presented a gem of a concert, consisting of four Bach concertos and Suite No. 4 in D major. Lukas Foss, pianist, appeared in all four concertos and was soloist in No. 5 in F minor and No. 1 in D minor. It was a memorable experience to hear both the concertos for three claviers on the same program. Ralph Berkowitz, dean of the Berkshire Music Center, and Bernard Zighera, harpist of the Boston Symphony, were Mr. Foss' keyboard colleagues. The three pianists played in complete unison and gave a thrilling performance.

The concert on Sunday afternoon, concluding the first weekend, was held in the Theatre-Concert Hall and consisted of the Brandenburg Concerto No. 6; the Cantata No. 51, for solo soprano "Jauchzet Gott in Allen Landen;" the Concerto for Violin and Oboe in D minor; and Suite No. 3 in D major for orchestra. High points were the florid and lovely singing of Bethany Beardslee in the cantata, and the playing of Ruth Oissek, violinist, and Ralph Gomberg, oboist, in the concerto for violin and oboe, blending perfectly with each other and with the orchestra.

The following weekend was devoted to works of Mozart. On Friday evening, July 10, due to rain, the concert was transferred from the Theatre-Concert Hall to the Music Shed. Despite the thick fog which worked its way insidiously into the shed and into the instruments, the orchestra performed the Overture to "Don Giovanni" with great spirit. Nicole Henriot-Schweitzer played the Piano Concerto in G major, K. 453 and displayed sensitive musicianship, secure technique and graceful style. The Divertimento in B flat major for strings and two horns, K. 287, was particularly well done by the violin sec-

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"Hilde Somer was the ideal interpreter for Copland's soaring ideas." *Vienna Weltpresse, October 1957 (First performance of Copland's Piano Concerto)*

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tion. The evening's concert concluded with the "Haffner" Symphony.

On Saturday evening in the Music Shed the orchestra presented the Symphony No. 39 in E Flat major, the familiar G minor Symphony No. 40, and the "Jupiter" Symphony, which stirred the vast audience with its dramatic power.

Sunday afternoon, concluded the second weekend of the Festival and the Mozart series. The concert was performed in the Theatre-Concert Hall and opened with the "Prague" Symphony. Dr. Munch again demonstrated his gifts for producing a performance of power and stirring emotional impact. In the "Requiem Mass" the soloists were Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. All were excellent and performed beautifully together. The Festival Chorus, Hugh Ross director, showed marked improvement over their last performance and produced an exciting and solid tone.

It is a joy to hear music performed so nobly in the garden oasis of the "friendly" Berkshire mountains. No sound of screaming jet airplanes intrudes. Let us thank our good fortune!

L. K.

SAN FRANCISCO

■ Two music festivals, one in the early part of May, and the other at the beginning of June, highlighted the period between the end of the concert season and the beginning of summer. Both were produced under the auspices of the University of California and involved premieres of works by Darius Milhaud. Last year the Berkeley campus of the university saw the dedication of its new music facilities—a classroom building and a concert hall—marked by month-long ceremonies including many concerts; this year the Department of Music presented a small-scale festival which included, besides the local premiere of Milhaud's opera "The Sorrows of Orpheus" (1924), chamber music, recital and symphony programs, and a performance of Mozart's "Requiem."

Producer George Marchi was able to secure an unusual collaboration of talents to mount Milhaud's work, with the result that the production was one of the finest to grace any opera stage in this area. David Park's novel stage setting and equally attractive costumes created just the right atmosphere in which Milhaud's musical drama could work its magic. Mme. Madeleine Milhaud's long stage experience moulded the continuity of the stage action, and Prof. Charles C. Cushing, who conducted, unified action, word and tone into that artistic whole the composer envisioned. Baritone Edgar Jones, the Orpheus, and soprano Gwen Curatilo, the Euridice, gave excellent portrayals, with impressive assistance from the remainder of the cast.

Cooperation of all forces and careful preparation beforehand are essential to any such undertaking; it was unfortunate that similar attention could not have been given to the excerpts from Monteverdi's "Orfeo," which preceded Milhaud's opera. Mozart's "Requiem," which closed the festival on May 24, was under the direction of Prof. Edward B. Lawton, well-known choral director, and his keen insight and skillful guidance made it a memorable event. Soloists were Leona Gordon, Dee Scalapino, David Flagg and Demy Trevor.

■ The other festival was under the auspices of the University's Extension Division, and was held at the new Extension Division buildings in San Francisco on June 6 and 7. Conductor Gregory Millar of the San Francisco Little Symphony Orchestra was in charge of the festival, which included an open rehearsal of the orchestra, and a symphony program on the evening of June 6, followed by a panel discussion on music in the Bay Area involving San Francisco critics and noted musicians of this region the next afternoon. The Festival concluded with a staged production of Stravinsky's "Story of a Soldier" (1918). The symphony program of June 6, performed by a group of local musicians under Millar's direction, opened with Ernest Bloch's Concerto Grosso No. 1 (1925), followed by the premiere of a "Symphonie Concertante" for trumpet, French horn, bassoon and string-bass, with orchestral accompaniment, by Darius Milhaud, written in February of this year on commission from the Extension Division of the University.

Its idiom is considerably more experimental than has hitherto been the case with Milhaud's writing, and the four instruments are treated with complete knowledge of their individual qualities and collective responsibilities in such an ensemble. The result is a delightful addition to the concertante literature. The remainder of the program consisted of a concerto for orchestra by K. P. E. Bach and the original score from Falla's ballet "El Amor Brujo." The production of the Stravinsky work was one of the best this area has had so far.

■ Of the other events between the two festivals, the most important was the series of Beethoven sonata recitals in the San Francisco Museum of Art by pianist Egon Petri, now on the faculty of the San Francisco Conservatory of Music, which co-sponsored the recitals.

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BOSTON

■ There were big doings with the Pops opening, for this is Arthur Fiedler's 30th consecutive year as conductor of the series. Genial, effective, competent and authoritative the Fiedler touch has brought sold-out audiences and a host of imitators through the years. On the first night there was an ovation for the bronzed, white-haired and energetic conductor who mixes humor, the classics, lighter music and the dance to come up with his inimitable mixture of fine entertainment.

Except when fulfilling out-of-town engagements, Fiedler has been attracting capacity houses nightly at the Pops. Guest conductors have been Harry Ellis Dickson, of the orchestra, and Frederick Fennell, both of whom were well received in their appearances. As usual the soloist list has featured pianists with Ozan Marsh, Earl Wild, Tung Kwong-Kwong, Ruth Slenczynska, Jesus Maria Sanroma, Leo Litwin, Charles Hedlund and Beatrice Botty heading the parade. Others have included Berj Samkochian, organist; Mimi Benzell in a greatly-appreciated vocal display; and Lorraine Ippolito, soprano, also enthusiastically received. From the BSO ranks, Alfred Krips, violin, Armando Ghitalla, trumpet, Richard Kapuscinski, 'cello, and Fredy Ostrovsky, violin, all won sincere plaudits from audiences and colleagues alike for the artistry and devotion of their performances.

■ Two excellent programs marked the close of the regular Boston Symphony Orchestra season. For the 23rd pair, Izler Solomon was the last of nine guests who conducted the orchestra. He brought two works new to BSO patrons — Creston's "Invocation and Dance," and the early Hindemith "Philharmonic Concerto" written in 1932 but never previously performed by the Bostonians. Despite a careful and alert reading, the Creston impressed as pleasant, diversional music. The Hindemith was an exciting experience, as delineated by Mr. Solomon, whose work with the faded Rachmaninoff Symphony No. 2 also revived memories.

Mr. Munch brought the season to an end with a stirring performance of the Berlioz "Grande Messe des Morts," in which the orchestra and its augmented brass was much aided by the fine response of the New England Conservatory Chorus and by the contribution of Leopold Simoneau in the tenor solo.

JULES WOLFFERS

CARL PALANGI *as The King in "Aida," the bass-baritone's debut role with the Cincinnati Summer Opera. He also scored as The Bonze in "Madama Butterfly" and Geronte de Ravoir in "Manon Lescaut."*

CINCINNATI

■ A refreshing breeze has blown through the Cincinnati Summer Opera Company. "Aida," which opened the season on June 20 under the vitalizing direction of Fausto Cleva, was a sensational triumph—the most exciting that this observer has heard in many a season. Dino Yannopoulos staged the production against a stylized platform, aided by colored lighting projections in a most effective and imaginative manner. Stage designs were by Wolfgang Roth, and Nelle Fisher was the choreographer for the colorful dances.

Except for Constantine Ego (Amonasro), whose lack of projection was purely comparative, the cast headed by Mary Curtis-Verna — a superb Aida — was almost ideal. The stunning Amneris of Nell Rankin, the free-throated Radames of Piero Miranda-Ferraro, were ably seconded by William Wilderman's Ramfis and Carl Palangi's King. It was a red-letter day for Cincinnati Summer Opera.

The second production, "Tosca," suffered by comparison with the brilliant opening work. Although given a highly satisfying presentation vocally, in the dramatic department this melodrama of intrigue and passion failed to strike sparks. But the settings were a pleasure to the eye. Prudencija Bickus, as yet immature as "Tosca," and lacking much of the grand manner, and Jean Deis, the rotund Cavaradossi, however, gave promise of excellent things to come. Ego, a suave Scarpia, appeared to better advantage than as Amonasro, and all the minor roles were capably handled. Carlo Moresco conducted the lurid score with energy and skill.

■ One marvels at the ingenuity with which stage designer Roth and producer Yannopoulos have overcome the limited proportions of the Cincinnati Summer Opera stage. "Madame Butterfly" was enchanting. Barry Morell continues to improve with each new season. His was a manly, robust Pinkerton. Elizabeth Carron was a winsome, tragic, thoroughly delightful Cio-Cio-San, even if some exotic details eluded her logically conceived portrayal. Edith Evans, as a rich-voiced Suzuki, and Ercole Berto-

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lino's resonant Sharpless (one of the best I have ever heard) were among the other portrayals. Moresco conducted a deeply moving performance.

"Carmen" was in the same happy vein of accomplishment. Again the visual merits paralleled the singing achievements. Rankin, in full vocal splendor, imbued the gypsy with a fine sense of theatre and realistic emotion. Miranda-Ferraro was an opulently vocal Don Jóse, Ercolino Bertolino an assured Toreador. Marjorie Smith was a pretty Micaela of somewhat tight-jawed voice production. Ignace Strasfogel conducted with a finesse that lifted the performance beyond the routine.

LOUIS JOHN JOHNEN

CHICAGO

■ The Festival of the Americas, prelude to the Third Pan American Games which Chicago will host Aug. 27 to Sept. 7, is a high point in the spectacular procession of events marking this summer as a notable period in Chicago's history. The opening of the St. Lawrence Seaway, the International Trade Fair and the visit of Queen Elizabeth followed in close succession. Salutes from the Ravinia and Chicagoland Music Festivals will herald the Festival of the Americas to be opened with three concerts at Grant Park Shell (Aug. 19, 21 and 23) by the Chicago Symphony Orchestra under the direction of Eleazar de Carvalho, with the Cuban pianist Jorge Bolet and Aldo Parisot, 'cellist, of Brazil, as soloists.

Music in other categories will be represented by the Opera de Camera of Buenos Aires (Orchestra Hall, Aug. 28 to Sept. 1); the Fine Arts Quartet, offering music of Cuban, Canadian, Brazilian and American composers (Museum of Science and Industry, Aug. 17 and 18); the Chicago Chamber Orchestra, in programs of Pan American Music conducted by Dieter Kober (Aug. 2 and 9) at the Art Institute of Chicago; and Folk Art and Dance Ensembles from various countries (week of Aug. 29). The Modern Ballet of Mexico is expected to perform at the Civic Opera House during the week of Aug. 24; a Puerto Rican Theatre Group will present "Los Soles Truncos" ("The House on Cristo Street") in Spanish at the Goodman Theatre the week of Aug. 29; and The Shaw Society will give a series of "one-man" recitals at the Bal Taborin, Sherman Hotel, (Aug. 25, 26, 27, 31, Sept. 3 and 4). The visual arts will be represented by exhibitions of Modern Canadian and Latin American Art at the Art Institute of Chicago; an exhibition of Latin American Architecture assembled by the Museum of Modern Art of New York, at the Museum of Science and Industry, where an exhibition of Contemporary Canadian and Latin American Photography will also be held. All exhibitions will be free to the public. Among other contributions to the Festival will be a comprehensive Pan American Book Fair in the Chicago Public Library; exhibitions by 20 private art galleries; Book Exhibits staged by 100 local libraries; a presentation by the Chicago Community Theatre of an English translation of "The Cage in the Tree" by Luis A. Heiremans, of Chile, at the Theatre-on-the-Lake beginning Aug. 29; and seminars, lectures and workshops dealing with Latin American life, by universities and colleges in the Chicago area. Beginning Aug. 10, 30 scholars representing Latin America, Canada and the United States will convene here for five days to examine "Education in the Americas."

Scene from "Somes Antigcos de Micliocasas," as performed by the MEXICAN FOLK GROUP *dancers appearing in August at the Festival of the Americas in Chicago.*

■ Consistent with this summer's agenda of distinguished events in Chicago were the particularly felicitous openings, first, of the Silver Anniversary season of Grant Park concerts, and a week later, of Ravinia's 24th Festival season. Both had been anticipated with renewed interest for the high calibre of conductors and soloists engaged, and the fresh programming with a generous number of premieres at both Parks.

Milton Katims, on the podium for the first six concerts, at Grant Park, distinguished himself in readings of representative repertoire that showed him to be a gifted, knowing musician of admirable interpretative taste. His program included symphonies of Beethoven, Tchaikovsky, Schubert and Bizet; and works of Barber, Lutoslawski, Vivaldi-Giannini and Blacher, given first Chicago performances. His soloists were Michael Rabin, Mildred Miller, Seymour Lipkin.

Mr. Rabin's solo performance of the Brahms violin Concerto at the opening concert was a tour de force technically, but until this young virtuoso gets at the heart of the music he plays, he will continue to leave his hearers somewhat untouched emotionally. For his second appearance at the following concert, Mr. Rabin played Chausson's "Poème," Saint-Saens' "Rondo Capriccioso," and Sarasate's "Gypsy Airs."

The first weekend program was several cuts above the average "Pops" fare. Mildred Miller, handsome, gifted mezzo of opera and TV fame, reflected her impressive background and made a "hit" all her own with arias from "Mignon," Tchaikovsky's "Jeanne d'Arc, and Falla's "El Amor Brujo."

Seymour Lipkin's performance of the Beethoven C Major Piano Concerto proved that such a work, often not considered ideal for outdoor performance, can be projected with utter fidelity and great beauty when a fine artist of Mr. Lipkin's calibre dedicates himself to the performance and has the understanding collaboration given him by Mr. Katims. This was one of the outstanding piano performances heard in Grant Park. The Brahms Concerto No. 2 was played at the following concert, not heard by this reviewer.

The concerts of July 8 and 10 held particular interest for appearances of guest conductor Robert Whitney, who has put his Louisville Orchestra "on the map" internationally, and Sidney Harth, his soloist and former concertmaster, which post he will take over with the Chicago Symphony Orchestra at the opening of the 1959-60 season.

Mr. Whitney's forte lies in his interpretation of contemporary works. Performances of Creston's "Invocation and

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Dance," and Dello Joio's "The Triumph of St. Joan," came off with more conviction than Beethoven's Eighth and other works that needed more rehearsal time than Mr. Whitney had with the orchestra. The Handel-Harty "Water Music" was one of his best offerings. Although a high wind played havoc with the sound system, and the violin tone became distorted, Mr. Harth succeeded in performances of the Tchaikovsky Concerto and the Wieniawski No. 2 in firmly establishing himself as an enormous talent and virtuoso of high rank.

The second and third weekend programs were devoted to Lerner-Loewe and Cole Porter concert productions conducted by Leo Kopp.

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■ The high success of the opening weeks of Ravinia's 1959 season, which promises to be the happiest in many a year, must be attributed to Pierre Monteux, beloved master of the baton, on the podium for the first three concerts, and Walter Hendl, Ravinia's immediately successful Artistic Director and conductor of the second week of concerts, their soloists Isaac Stern and Byron Janis, top Ravinia favorites, and those stalwart, fine-voiced artists of opera fame, Frances Yeend and Richard Tucker. This was a *coup* to spark any season brilliantly.

Monteux's three concerts included a fresh, stirring performance of the Beethoven Fifth, the Tchaikowsky No. 5, and the Franck D Minor; a Bach Passacaglia, Hindemith's suite "Nobilissima Visione" (a Ravinia premiere), "Eleven Choral Preludes" (Brahms-Thomson) and Debussy's "La Mer"—one of the veteran conductor's excelling specialties. Monteux and Stern collaborated nobly in the Brahms Concerto, but the violinist scored decisively with the Mendelssohn at the next event.

Mr. Hendl was a three-star artist of his concerts—as enterprising program builder, authoritative conductor of challenging orchestral works, and accompanist par excellence. His soloist was Byron Janis, at 31, stands full stature as one of the biggest, most cultivated talents among pianists of his generation, whose technic, fine intellect and musical temperament convey the heart of the music he interprets.

Highlighting Hendl's vital programs was Tcherepnin's Fourth Symphony, commissioned by Charles Munch and premiered in 1958 by the Boston Symphony. Other Ravinia "firsts" were Walton's "Partita for Orchestra," which caught the fancy of the audience and would be welcomed again, "Verdi's Overture to "The Battle of Legnano," and Puccini's Intermezzo from "Suor Angelica." These, and Beethoven's Overture to "The Creatures of Prometheuss," Stravinsky's "Firebird" Suite and Ravel's "Spanish Rhapsody," as conducted by Hendl, made his concerts some of the most enjoyable of recent Ravinia seasons. Tcherepnin's newest symphony is a notable score indeed. DOSHA DEVRIES

'Cellist JOSEPH SCHUSTER, *right, with conductor* EUGEN JOCHUM *during a recent meeting in California. Mr. Schuster this summer is appearing as soloist with the San Diego Symphony, the Redlands Bowl Orchestra, and the Los Angeles Philharmonic Orchestra.*

LOS ANGELES

■ The Hollywood Bowl's 38th season got off to an auspicious start on July 2. The weather was perfect, the Los Angeles Philharmonic Orchestra in fine fettle, the huge crowd in festive mood, and the conductor was Herbert von Karajan, whose fabulous itinerary is nearly creating an aura of omnipresence about him.

Von Karajan, making his Bowl debut, chose a program of favorite works which under his ministrations took on a fresh appeal. Wagner's "Meistersinger" Prelude was refreshed through the conductor's unfailing sense of form. The tempo was relaxed but never flaccid, the work unfolded miraculously to a grandiose climax, shorn of turgidity. Charles Ives' "The Unanswered Question" is certainly not an outdoor piece, but, von Karajan gave it a subtle and poetic reading, wisely keeping all the players on the stage instead of striving for antiphonal effects from an offstage ensemble, as indicated in the score.

Mozart's "Haffner" Symphony demonstrated the conductor's sensitivity to dynamics. His tempi seemed just right without presumption, and with delicate but firm mutations of contrast and rhythmic vitality. This writer has not heard a more magnificent playing of Strauss's "Ein Heldenleben" since Mengelberg. Listening to the seeming cosmic Niagaras of orchestral sound that von Karajan elicited from his enthusiastic band, one realized that the prophets of doom who saw Strauss's tone poems sink to oblivion long before this day of grace have divined by false oracles. David Frisina, the orchestra's concertmaster, shared honors with the conductor. A great beginning for what promises to be the best season ever, thanks to the sagacious planning of the Bowl's genial manager, William Severnce, and Wynne Rocamora, artistic director.

Von Karajan's second and last appearance on July 7 offered an all-Beethoven program in which the Seventh Symphony received the major share of the conductor's gifts.

Other conductors making their debuts here will be André Cluytens, who follows von Karajan, and Thomas Schippers. ARTHUR W. WOLF

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PHILADELPHIA

■ Robin Hood Dell is attracting the biggest crowds in its history—and there have been many big ones in previous years.

The octogenarian Pierre Monteux and Zino Francescatti opened the season. The evening was damp from earlier rain, but Francescatti maintained a good tone and pitch while technically scintillating, as always, in the Paganini Concerto in D. Monteux offered good support and gave an authoritative reading of the Franck Symphony. Monteux's symphonic program the next night was less successful. The Brahms Fourth Symphony lacked sparkle, the "Tristan" Prelude and "Love-Death" was pedestrian, although the "Oberon" Overture and "Afternoon of a Faun" had some warmth.

Successful all around was the concert version of Offenbach's "Tales of Hoffmann," with Thomas Scherman making his Dell debut. Martial Singher was outstanding in characterizing the four principal baritone roles; Irene Jordan sang nicely the three differing soprano leads, and Robert Rounseville lent authority to the title role.

Two former associate conductors of the Philadelphia Orchestra occupied the Dell podium on successive weeks. Saul Caston, conductor of the Denver Symphony, appeared at the Dell for the first time since 1941, although he has been heard in the winter series. Soloist at his first night was Richard Tucker, who stressed vocal volume in an array of operatic arias. Caston gave a crisp reading of the Beethoven Seventh.

Rain began when it was too late to postpone Caston's second concert, featuring Elaine Brown's Singing City Choirs. The program appropriately Opened with Handel's "Water Music" and the chorus outdid itself in works of Handel and Bruckner and the Brahms "Schicksalslied." The orchestra and Caston gave a fine-grained performance of the Tchaikovsky Fifth.

Alfredo Antonini bowed ably as conductor and Robert Merrill was in good voice for an Italian opera night.

Alexander Hilsberg, former concertmaster of the Philadelphia Orchestra and now New Orleans maestro, gave the season's major work new to this city, playing excerpts from Prokofieff's three "Romeo and Juliet" Suites — music well worth hearing and performed to match. He also gave a nicely paced "Classical" Symphony. Jorge Bolet played Rachmaninoff's Third Piano Concerto with able technique if less inner fire. Two Israeli artists made auspicious Dell debuts, and Hilsberg gave a sturdy reading of Beethoven's Fifth Symphony. Ella Goldstein displayed technique to spare and fine aplomb in the Tchaikovsky First Piano Concerto. Zvi Zeitlin, after an uneasy start, brought warmth and good tone to the Mendelssohn Violin Concerto.

Vocalists drew two of the season's biggest crowds. Elaine Malbin, dainty soprano with a big voice, and Brian Sullivan scored in opera arias and Victor Herbert numbers, with Franz Allers the skilled conductor. Jan Peerce, perennial favorite, making his 18th Dell appearance, was in better voice than ever. Vladimir Golschmann's orchestral feature here was a lovely "Unfinished" Symphony of Schubert.

The rest of the Dell season will be reported in the September issue. Scheduled to appear are Vicente Spiteri, Spanish conductor, in his American bow; Alfred Wallenstein, conductor; Gina Bachauer, Maryan Filar, Rudolf Serkin, and Susan Starr, pianists; and Isaac Stern, violinist. Rodgers and Hammerstein are to be honored with a program.

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CONDUCTORS

Paul Vermel has been appointed Musical Director of the Fresno (Calif.) Philharmonic Orchestra and the Fresno Junior Philharmonic; born in Paris, he studied at Juilliard and has conducted the Hudson Valley Symphony and other organizations. . . **Earl Wild,** pianist, conducted "Madame Butterfly" at Southern Vermont Art Center. . .

After his appearances at Prague this spring, **George Szell** appeared at the Salzburg Festival on July 26, conducting the new production of Mozart's "Magic Flute," (repeated Aug. 1, 7, 18, 26) and on Aug. 3 leads the Paris Orchestre National at Salzburg with Erica Morini as soloist. On Sept. 28 he conducts at the Bonn Festival before returning to resume the Cleveland Orchestra direction on Oct. 1. . .

The Little Orchestra Society under **Thomas Scherman** will give Berlioz's opera "Beatrice and Benedict" at Carnegie Hall on March 21, next, preceded by a performance at Brooklyn College on March 18. . . **Roger Wagner,** in his second summer as co-director of the Workshop in Choral Art at San Diego State College, conducted "Carmina Burana" by Orff in Balboa Park with the San Diego Symphony and soloists on July 28. . . **Seymour Lipkin** is serving as associate conductor (for the Baalbek concert) and piano soloist on the New York Philharmonic Orchestra's tour of Europe and the Near East. . . **Fabien Sevitzky** recently conducted the opera "Ivan the Terrible" by Rimsky-Korsakoff at the Teatro Massimo in Palermo, with Nicola Rossi Lemeni singing the title role. . . **Heinz Unger,** conductor of the York Concert Society in Toronto, is directing a series of concerts with the Peruvian National Symphony Orchestra in Lima; he flew to South America following the performance of Beethoven's Ninth Symphony which in May closed his series at Massey Hall. . . . **Howard Shanet,** conductor of the "Music in the Making" concerts at the Cooper Union, N. Y. City, will conduct another series there in 1959-60 and invites composers of any country to submit their scores before September next for screening by a committee. . . .

■ Dieter Kober, and the Chicago Chamber Orchestra which he conducts, closed their 1959 season of 15 concerts on June 19 with a concert of works by Mozart and Haydn. The programs, primarily designed to serve the Chicago Museum of Art as an artistic asset to the cultural life of the city, offered varied literature of an exploratory nature, including 10 works of 20th century composers, three of which were by Chicagoans—Norman Curtis, Joseph Lukewitz and Harry Josephson, whose "Ballade for Oboe and String Orchestra" was given its first performance. A definite correlation of music and the visual arts was achieved in the Exhibition of Oriental Art, "The Artist Looks at People," Swedish Textiles, and the Exhibition of Chicago Artists. Mr. Kober and the orchestra made a recent appearance on "Invitation to Music," a television series on Channel 11—WTTW.

ALFREDO ANTONINI, *right, with* JUAN MATTEUCCI, *conductor of the Orquesta Filarmonica de Chile, during Mr. Antonini's recent successful guest series with that orchestra. He has been invited to conduct there again next season and to tour South American capitals. Returning to the U. S., he conducted at the Lewisohn Stadium the Philadelphia Dell, in Chicago's Grant Park and in Milwaukee. This fall he resumes his post as musical director of the Tampa Philharmonic and will also conduct the newly-founded Milwaukee Symphony.*

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COMPOSERS

Howard Hanson's "Song of Democracy" was chosen by the U. S. Army High Schools for performance at the German-American School Music Festival at the Nurnberg Opera House in Germany on May 10. The work was sung by a chorus of 125 students selected from the U. S. Army High Schools in Germany and France, with the Nurnberg Symphony Orchestra under the direction of Dr. Max Krone.

Gardner Read, composer-in-residence at Boston University, was represented in the recent American Music Festival at the Eastman School of Music by his String Quartet No. 1, Op. 100, played by the Eastman String Quartet. . . . Theodore Presser Co. announces that **Hugo Weisgall,** American composer, is planning a new full-length opera, "The Uprising," with libretto by Elihu Winer, dealing with the tragic events in the Warsaw Ghetto in 1943.

ROBERT MUCZYNSKI, shown playing a *piano reduction of his new orchestra work, "Galena: A Town," for* ALEXANDER TCHEREPNIN, *was recently selected by the Ford Foundation and National Music Council for an appointment to Oakland, Cal., as composer in the secondary school system. Mr. Muczynski was commissioned by the Louisville Orchestra* (1954) *to compose his Concerto No.* 1 *for Piano and Orchestra," which he premiered and recorded with this organization in* 1955.

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REVIEW OF RECORDED MUSIC

Reviewed by Mary Craig, Arthur Cohn, G. A. Devlin, Richard Hall, Russell Kerr, T. W. Thompson.

MOZART'S CHURCH SONATAS

Mozart: SEVENTEEN CHURCH SONATAS FOR ORGAN AND ORCHESTRA. INSTRUMENTAL ENSEMBLE SINFONIA, JEAN WITOLD, CONDUCTOR, CHRISTIANE DE LISLE, ORGAN. Westminster XWN 18804. This complete recording of Mozart's sonatas for various instrumental ensembles, always including the organ in a more or less subdued role, gives an initial impression of bright and musical playing by a small and spirited group. Frequently, however, the performance is marred by faulty intonation or ensemble on the part of the strings. Miss de Lisle's playing is good: the organ is usually a "filler," a continuo, and she registers it, when it is so, quite gracefully; when the organ becomes a solo instrument, however, her fine technique cannot hide what appears to be the inferior quality of the instrument, not described in the notes. Jean Witold's conducting is sensitive and penetrating. J. L. B.

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A MODERN RUSSIAN CONCERTO FESTIVAL: FIRST RECORDINGS OF WORKS BY GLIERE, PAKHUMUTOVA, MANEVICH AND GORDELI. Monitor, MC 2030. In a superlatively engineered recording, one is introduced to four highly interesting works contemporaneous only in their dates of composition. Consistent strength of structure and recognizable tonality pose a question of retrogression or progress, depending on the listener's viewpoint. Alexandra N. Pakhumutova's "Concerto for Trumpet and Orchestra" stands on firm footing as a remarkable piece of music. Fully utilizing the effects of the instrument, it provides a richly written trumpet part, challenging in its virtuosity, but always an integral part of the total orchestration. Flute-fanciers will appreciate the superb final-movement cadenza in Gordeli's "Concerto for Flute and Orchestra," a piece leaning on 19th-century romanticism strangely linked to impressionism by jazz. Other works on the disc are Manevich's "Concerto for Clarinet"—in which one accustomed to "legitimate" clarinet playing will notice a decidedly jazz tone and technique employed by the agile soloist, Isaac Roginsky—and the "Concerto for Voice and Orchestra" by the late Reinhold Gliere. Filled with sweeping Rachmaninoff-genre statements, the latter score can be hauntingly beautiful, except when the melodic line is doubled by the violins and the soloist's coloratura approaches a howl. E. L. S.

FOR CHORUS

SONGS AND A WONDERFUL STORY. THE OBERNKIRCHEN CHILDREN'S CHOIR, EDITH MOELLER, COND. Angel 35684. In a superbly engineered recording, this talented group of children performs a number of wonderfully romantic songs—including Schubert's "Die Nacht," Schumann's "Die Rose stand im Tau" and the folk song, "Die Blümelein, sie schlafen." Mme. Moeller's choir possesses none of the raspy, sugar-coated, little-voiced qualities that can so often make listening to children sing a matter either of duty or inescapability. The Obernkirchen Children's Choir is professional from their toes to their larynxes, and above that—since their performances evince intellectual understanding of what they are doing. In addition to a number of German songs, this record contains songs from Russia, Hungary and the United States. Perhaps the most charming of all is the group's tiny *Singspiel*, "Snow White"—which is told and sung in English. The players' diction is clear throughout, though touched by varying degrees of accent that add to the listener's enjoyment. One little girl speaks dramatically of the "mirror, mirror, on da vall." The record is sheer delight, and should make an excellent gift item for special occasions. E. L. S.

Mozart: REQUIEM IN D MINOR, K. 626. CHOIR OF ST. HEDWIG'S CATHEDRAL, SOLOISTS, THE BERLIN PHILHARMONIC, RUDOLPH KEMPE, COND. EMI Capitol G 7113. In the "Recordare," the solo quartet (Elisabeth Grümmer, soprano; Marga Höffgen, contralto; Helmut Krebs, tenor; Gottlob Frick, bass) approaches one voice, perfectly matched in its four parts. Equally impressive is the "Tuba mirum," in which the bass soloist's opening is followed by Helmut Krebs' exquisite tenor—a voice ideally suited to Mozartian elegance with no sacrifice of dramatic intensity. The sudden *sotto voce* near the end of the section is executed by the quartet with unusual control. While it is, of course, a desirable "fringe benefit" to have four soloists as capable as these, the "Requiem" remains a choral masterpiece. The Choir of St. Hedwig's is, happily, well equipped to render it. The *piano* that falls suddenly with the words "et lux perpetua," midway in the third measure from the end of the "Requiem aeternam," is observed with complete discipline. Equally musical are the choir's dynamic contrasts in the "Domine Jesu," and the exciting interplay in the "Confutatis maledictis," where the male voices have strong, driving, *forte* passages followed by the women's *sotte voce* "voca me cum benedictis." Everywhere the sensitivity to text and music is stunning. The choir's "Rex tremendae" is majestic; the "Lacrymosa" is sung with great dignity. Those sections rife with fugal intricacies are sung with complete mastery of their musical hazards; the florid writing in the "Kyrie eleison" is handled with admirable grace, bass voices included.

Chorus master Karl Forster deserves special mention for what is obviously a large share of responsibility in creating this excellent performance. With so much that is good, it is regrettable that one must report a disconcerting feature in the recording. At various times there seems to be too much "separation," as if the engineers were trying to impart a stereo effect to a monaural disc. Every once in awhile it seems that the chorus might be in St. Hedwig's, while alternating members of the solo quartet and string section of the orchestra are in other sectors of Berlin. This fault, however, is not consistent and is not so extreme as to cause one to overlook what happens to be musically a very excellent performance. E. L. S.

VIOLIN AND PIANO

Beethoven: SONATA NO. 9 IN A MAJOR, OP. 47. **Schumann:** FANTASY IN C MAJOR, OP. 131. LEONID KOGAN, VIOLIN, GRIGORI GINSBURG, PIANO (Beethoven), ANDRE MITNIK, PIANO (Schumann). MGM Records GC-30003. This is far and away the best performance of the Beethoven this reviewer has heard, and it is the first time he has heard the Schumann work. Kogan and Ginsburg make a superb pair, soaring through the three gigantic movements of the A Major (Adagio-Presto, Andante con Variazioni, Presto) with ease and accuracy. One quickly ceases to marvel, however, in the sheer enjoyment of the music. The Schumann is an odd document, one of his last, an impassioned violin recitation to a piano accompaniment of a far more restrained character. The playing is again excellent. J. L. B.

FOR PIANO, FOUR HANDS

Mozart: PIANO MUSIC FOR FOUR HANDS (VOLUME II). INGRID HAEBLER, LUDWIG HOFFMAN, PIANO. Vox DL 432-2. It is encouraging to hope that recordings such as this will help to bring about widespread revival of interest in the excellent music written for piano, four hands. For those who want to sample the medium, this excellent recording should fill a need—as well as

providing Mozart devotees with a superlative performance of the Sonata No. 5 in C Major, K. 521; the Sonata No. 4 in F Major, K. 497; and the Andante and Variations in G Major, K. 501. The duo artists play with careful attention to the demands of four-hand music, preserving Mozart's identity with no sacrifice of their role as recreators. Together, they produce a tone of clarity and delicacy, a technique that is facile. Vox is to be congratulated for releasing this superb recording; Miss Haebler and Mr. Hoffman as well for the unusually sensitive pianistic collaboration that make the record the multifaceted gem it is. E. L. S.

FOR CHAMBER ORCHESTRA

Mozart: EINE KLEINE NACHTMUSIK, K. 525, LES PETITS RIENS, K. Anh. 10. PRO ARTE CHAMBER ORCHESTRA OF MUNICH, KURT REDEL, COND. Westminster XWN 18852. Tempos of propulsive vigor, coupled with satisfying intonation, make these two performances of Mozart's airiest music entirely pleasing, indeed nearly the best available. Redel selects his tempos with what has the effect of a careful consideration for cumulative effect; and his execution of what he has in mind is authoritative and convincing. The thirteen delightful but varied miniatures comprising "Les Petits Riens" are harder to pull together than the five movements of the serenade, which are all cut from the same happily designed cloth, but Redel succeeds eminently. The notes on the jacket are unfortunate, betraying inexperience and prissiness, as in this example: "The Minuetto is a short piece encircling an adorable little trio." The music and its performance, however, are excellent. J. L. B.

PIANO SOLO

Schumann: CARNAVAL, OP. 9; SCENES OF CHILDHOOD, OP. 15; PAPILLONS, OP. 2. GUIOMAR NOVAES, PIANO. Vox PL 11.160. Sometimes, on very special occasions, one is privileged to hear a virtually perfect performance. It is a cause for thanksgiving when it is made permanent by recording. This splendid disc is a case in point. Mme. Novaes captures the very essence of Schumann's alternately gay and wistful, but always tender "Carnaval" and transmits it with sensitivity that is both inspired and inspiring. There are rubatos that never intrude, sentiment that never degenerates into cloying sentimentality. The performance glows with the intense romanticism that Schumann intended. There may be a few details that are open to criticism, but this is "human" music, not a collection of notes for automata. Equally sympathetic renditions of "Scenes of Childhood" and "Papillons" combine to make this recording one to be lovingly treasured. E. L. S.

Liszt: SIX PAGANINI ETUDES: THREE PETRARCH SONNETS; TARANTELLA. ALFRED BRENDEL, PIANO. Vox PL 10.800. The brilliant, 28-year-old Alfred Brendel gives a stunning rendition of these Liszt favorites. A pupil of Edwin Fischer, Brendel is not only master of the large technique demanded by Liszt, but also unusually sensitive to the "grand-manner," poetic sweep required for effective portrayal of his musical ideas. The artist's technical equipment is superb. His tremolo achieves a shimmering brilliance not often surpassed; cascades of arpeggios are showered over the keyboard by his facile fingers. And, perhaps most remarkable of all, these pieces attain status as musical expression, becoming more than the "exercises" they seem often to be in the hands of some performers. E. L. S.

PRELUDES. PERRY O'NEIL, PIANIST. Kapp Records KCL-9029. An interesting and varied recital, masterfully played, offering sixteen preludes of 19th and 20th century composers. A prelude for piano can be a great many different things, and this delightful concert ranges freely, with a not undue emphasis upon Chopin. Mendelssohn's Prelude and Fugue, Op. 35, No. 1, makes a splendid beginning, both for its combination of surging floridity in the prelude and well-wrought expressive counterpoint in the fugue, and for its harking back to Bach's models of the previous century. The Chopin works, from Op. 28, are Nos. 7 in A Major, 4 in E Minor, 20 in C Minor (these form a group of gentle miniatures), 15 in D-flat Major, and 24 in D Minor. Gershwin's "Three Preludes" are among the most pleasing presentations. They are followed by Prokofieff's Prelude in C Major, Op. 12, No. 7, Debussy's "General Lavine," "La Puerto del Vino," and "Feuilles mortes," Scriabin's Prelude in E-flat Minor, Op. 16, No. 4, and two preludes by Kabalevsky, Op. 38, Nos. 1 and 2. J. L. B.

FOLK SONGS

JEWISH FOLK SONGS. THEODORE BIKEL, SINGER, FRED HELLERMAN, DIRECTOR. Elektra 165. This, like Bikel's earlier similar collection, is splendid from various viewpoints. There are some fourteen songs, ranging from the ridiculous to the plaintive and nostalgic. Sung by others, these might be just pleasant pieces, but with Bikel they turn into live and affecting experiences of many sorts. He is well aided by Hellerman, who has used a violin, a harp, a clarinet, an accordion, a flute, a 'cello, and a few other instruments to create a sympathetic background for the singing. The book of texts accompanying the record provides the Yiddish words in Hebrew characters, a transliteration, and an English translation. J. L. B.

FOR ORCHESTRA

Falla: EL AMOR BRUJO: NIGHTS IN THE GARDENS OF SPAIN. AMPARITO PERIS DE PRULIERE, MEZZO-SOPRANO, YVONNE LORIOD, PIANO, ORCHESTRE DU THEATRE NATIONAL DE L'OPERA DE PARIS, MANUEL ROSENTHAL, COND. Westminster XWN 18803. Both works are performed with proper style, but neither offers special enlightenment. This may be due to the fact that Spanish music has been observed very often through French eyes (composition-wise), whereas Falla has to be played on insular-conditioned terms. This means a stress on sensual particulars, without which his music is underprovisioned. De Prulière's voice lacks the huskiness which gives that effect—one can never forget Braslau's *èlan vital* in the days prior to LP. The sound is somewhat pinched, and this does not aid vitality. A. C.

MORE CATCHES

AT THE SIGN OF THE DIMINISHED FIFTH: A GATHERING OF THE CATCH CLUB TO HEAR THE RANDOLPH SINGERS, DAVID RANDOLPH, LEADER, IN AN ENTERTAINING PROGRAMING OF SENTIMENTAL, WISE, MERRIE, AND IRREVERENT CATCHES, ROUNDS AND GLEES. ALL THE WORDS CONSISTENT WITH FEMALE DELICACY. Elektra 162. Eighteen pieces in this collection include: "Which is the properest day to drink," Arne; "Time has not thin'd my flowing hair," Jackson; "Two lawyers," Cuzens; "Sigh no more, ladies," Arne; "If Eve in her innocence," Webbe; "Give me the sweet delights of love," Harrington; "When the cock begins to crow," Purcell; and other ditties in the same vein. This reviewer is loath to observe that most of this recording seems harried by flagrant tremulants and bad pitches. Since this music is by nature convivial and informal, the performers may deliberately have sung in this fashion. Complete words and music are enclosed in a photo-offset booklet evidently taken from the original 18th century editions. J. L. B.

STEREO

OISTRAKH ENCORES: DAVID OISTRAKH, VIOLIN, VLADIMIR YAMPOLSKY, PIANO. Angel Stereo S. 35354. More and more it is apparent that the abilities of this superb violinist are incalculable. His technique never gets out of hand; it is maintained for the *musical* purpose, even when artistically the composition performed is of a minor-league species. In fact, by his performance of a piece filled with tautological phrases, such as Zarzycki's "Mazurka," aural illusion takes place. We give in to the performer's efficacy. The original works included are Ysaye's "Extase," Tchikovsky's "Valse Scherzo," Wieniawski's "Légende," plus a "Love Song" by Suk, while Kodaly, Falla and Debussy furnish the inevitable transcriptions. Such playing leaves the hearer transfixed, original music or not. A. C.

Grofe: GRAND CANYON SUITE. SYMPHONIE ORCHESTER GRAUNKE, FREDERICK STARK, COND. Disneyland Records WDL 4019. (Stereophonic WDL 4109). Grofe's music is not ultra-serious, and yet he has left a serious mark on American musical history, if only by having orchestrated Gershwin's "Rhapsody in Blue." His dynamic instrumentation protects the architectural weaknesses of his own music. Here we have the original sound track from the film "Grand Canyon." The performance by the German musicians is correct, if somewhat without personality. Mr. Disney's staff has labored well, but cannot come near the other available versions, especially by Hanson, Ormandy, and Kostelanetz. A bonus of color photographs dresses up the album. A. C.

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CASTING

By Mary Craig

■ Grace Panvini, Anthony Stivanello and Curtis Rice have joined in a plan to present a series of full operatic productions with orchestra, chorus, costumes, scenery and complete paraphernalia for performance. The operas will be staged in a New York theatre and will offer debut and stage experience to qualified young artists and advanced students under the same conditions prevailing in professional operatic companies. This is a new approach to the problem of utilizing and developing young operatic talent. The project is to stage a minimum of two performances of each opera scheduled, a five-week period of training preparation to precede each showing. Staging will be directed by Anthony Stivanello and Alfredo Valente; musical preparation will be handled by Alfredo Gandolfi, Carlo Moresco and Vincent La Selva; ensemble and choral direction will be supervised by Grace Panvini and Curtis Rice. For information, phone or write Stivanello or Miss Panvini or Mr. Rice, Theatre location and operas in work will be announced at an early date.

■ The Opera Department of Mannes College of Music has opened its auditions for new talent to any qualified young singer. Vocal instruction under a member of the College faculty is not obligatory. Auditions are scheduled for Sept. 21 and 22, from 4:30 to 7:30 p.m. Call Mannes College of Music for appointments between Sept. 1 and 18. Auditions are made only by appointment.

■ Applications for auditions are available at the New York City Opera office, City Center. Aspiring singers may pick these up, fill out and file them. Applicants will be notified when auditions are to be held. The Director, Julius Rudel, has stated that any young singer making application will receive a satisfactory hearing.

■ Singers interested in appearance with the Brooklyn Opera company, the Wagner Opera Company and the New York Opera Festival company for principal or comprimario roles may write for information to the Felix W. Salmaggi Associates, through which office all casting for these organizations is cleared. To facilitate audition appointments, send information on voice type and experience plus references. If the singer has had no previous performances, auditions will be arranged to determine potentials. Chorus posts are also available. Preliminary auditions are held throughout the year with finals held at frequent intervals in the big hall of the Academy of Music in Brooklyn. Auditions for New Jersey Opera Company are also arranged by written application to the Felix W. Salmaggi Associates.

■ The Illinois Opera Guild has opened its second annual search for new operatic talent in the five-state Chicagoland area with the cooperation of WGN Radio, which will present the vocalists in a contest on the air, the winner receiving a prize of $1000 and the second prizewinner $500. Contestants must be between 20 and 35 years of age who "intend to pursue a serious musical career." Entry blanks may be had by writing to: WGN, Inc., 441 N. Michigan Ave., Chicago, Ill.; the deadline for entry is Oct. 15, 1959.

RADIE BRITAIN, *American composer, whose "Prelude to a Drama" was played in Washington, D. C., on May 7 by the U. S. Air Force Symphony conducted by Col. George Howard. He also included the work on an American program when his orchestra toured Europe, and recorded and broadcast it internationally.*

N. Y. CONCERT BEAT

CARNEGIE RECITAL HALL

Daniel Caruso, bass, June 6, 5:30—A New York debut recital was given by the young bass, who revealed a voice of considerable power which was often used effectively in the more dramatic passages of his works. Mr. Caruso was also capable of producing a fine-spun pianissimo, and he gave evidence of musical instincts and knowledge of how to shape a phrase. The program included a novelty in Irving Fine's "Childhood Fables for Grownups," an interesting if not outstanding modern song series; early Italian airs by Stradella and Legrenzi, works of Mozart, Rossini, Handel and Haydn, and lieder by Richard Strauss and Brahms. Lawrence Smith was a skilled piano accompanist. L. H.

Roy Hamlin Johnson, pianist, June 13, 5:30—Roy Hamlin Johnson, pianist, who is a member of the University of Kansas faculty, made his New York debut playing works of Beethoven, Samuel Barber, Ravel and Balakireff. The recitalist displayed expressive musicianship and technique. Beethoven's Sonata, Opus 53 ("Waldstein") was played with much spirit and style and Ravel's "Gaspard de la Nuit" showed many impressive moments of his excellent range of sound. The pianist concluded his program with Balakireff's "Islamey," which showed to advantage his fleet pianism. L. K.

Society of the Classic Guitar and the Vocal Centre, June 15, E—The Society of the Classic Guitar and the Vocal Center combined to present a concert of modern music with Connie McNeil, soprano, Julio Prol, guitarist, and Ralph Freundlich, flutist. This was the first of a series of experimental recitals sponsored by the Vocal Centre in which unusual instrumental combinations are used with the voice. The program of modern art songs by Spanish, Brazilian, French and American composers included works of Granados, Turina, Villa-Lobos, Bartok, Jacques Ibert and Wallingford Riegger. The main American contribution was made by a group of six contemporary composers, especially commissioned to prepare a section of American songs. John Wilson and William Flanagan employed Walt Whitman texts. Vernon Martin's "Songs from the Spanish" used poems by Bryant. Charles Mills supplied "Three Fragments from Sappho" and Daniel Pinkham's "Evening Hymn" was set to Latin words. These works showed skill in the blending of the vocal and instrumental. Mr. Flanagan's "Good-bye, My Fancy," had charm and a warm feeling. Mr. Martin's songs displayed true Spanish color. Wallingford Riegger's wordless "Music for Voice and Flute" was novel and effective in the play between soprano and flutist.

Miss McNeil's singing was pleasant and musically understanding. Mr. Prol proved himself to be an accomplished guitarist, and Mr. Freundlich was a skilled flutist. L. K.

Felipe Pitre, tenor, and **Carmen Pitre,** dancer, June 28, A—Felipe Pitre was heard in vocal works by Giordani, Paisiello, Rossini, Pergolesi, and Donizetti, and groups by Spanish and American composers, showing a pleasing light tenor. His schooling did not reveal his vocal possibilities at their best, but there were possibilities that he might develop greater skill with more experience. The assisting artist, Carmen Pitre appeared in two colorful solo dances to music by Tchaikovsky. Francisco Bello Cairo was the piano accompanist for both artists. F. R.

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For further information write the Concert Manager, School of Music, Northwestern University, Evanston, Ill.

JUNE DE TOTH, AMERICAN PIANIST SCORES IN EUROPE

By MICHAEL ROSTOCK

ALTHOUGH the sound stages of Hollywood beckoned beautiful June De Toth, it will be the stage of Carnegie Hall that will be graced by her presence on October 27, 1959. This is the date on which Miss De Toth will make her New York debut after years of intensive study and a tremendously successful concert tour in Europe.

The Hollywood offer came as a result of a solo concert in Rome. The composer of the score for the motion picture "A Farewell to Arms" was present in the audience, and was so impressed by her performance that he requested she be the interpreter of his work for the film. Her performance moved the Musical Director to offer her the "full Hollywood treatment" if she would return to California with the company. Miss De Toth preferred to continue her tour and improve her musicianship.

June De Toth's European successes and travels began with the winning of an international competition for professional pianists. The prize was a scholarship to the Santa Cecilia Academy in Rome (The Corso di Perfezionamento). After three years of study she attended the Mozarteum in Salzburg to learn the German composers. While at the Mozarteum she worked with Kurt Leimer, nephew of Gieseking's professor, who is carrying on the great Gieseking method of piano playing.

■ It was in her native Pittsburgh, Pa. that Miss De Toth's interest in the piano began. At the age of four, encouraged by her parents, who were musically inclined but not professional musicians, she began her piano studies. When she was seven years old she gave her first public performance, and in later years her musical talent was matured by hard work and study in the Detroit Conservatory of Music and the Juilliard School of Music. She also attained a Bachelor of Music degree from Michigan State University. When she was 17 years old she made her professional debut in Los Angeles before an audience of 12,000 persons at the Shrine Auditorium. She also appeared in recitals in Detroit and Pittsburgh.

In 1955, when she was soloist at the Salzburg Festival, her rendition of the Brahms Second Concerto, under the baton of the Yugoslavian conductor Ivanovich, drew critical acclaim. The music critic from the *Salzburger Nachrichten* hailed her technique, interpretation and musicianship as extraordinary. She went on to further success in Germany, Italy, Yugoslavia, France, Spain and Portugal. The critics were unanimous in their praise.

In Yugoslavia, when the critics ran out of superlatives in describing her "strong musical personality," "perfect conceptions," "incredible technique," the three concerts originally scheduled for her tour had to be augmented by another three. A recital in Rome moved the music critic for the magazine *Tribuna Illustrata* to hail her as "one of the greatest pianists of our time."

■ Her Paris debut at the Salle Gaveau, praised as a triumph not only for her musical perfection but also for the extremely difficult program she played, was hailed as a great Paris event. She was commended for avoiding the defects of so many of today's pianists — excessive velocity, hard pounding and too much use of the pedal.

Five television appearances in Spain followed concerts in Barcelona and Madrid that were as well received by the critics as her Paris debut. In Portugal, Miss De Toth appeared as soloist in the Music Festival of Porto. After a Lisbon concert she was asked to appear as soloist in the Madeira Festival, but previous commitments forced her to decline.

Following a concert in Munich, the producer of Gloria Films came backstage marveling at her playing and her likeness to the great Clara Schumann. With plans for a cinematic biography of Clara Schumann underway, he was anxious to have her make a test, and she is now the leading contender for the role.

■ A few days after the Hungarian Uprising in 1956, June De Toth gave a benefit recital in Rome for the Hungarian Relief, the first benefit given anywhere for the Freedom Fighters, and attended by a glittering array of international celebrities including the top nobility of Rome.

After success in Europe that brought her such overwhelmingly favorable critical attention, Miss De Toth now faces the further task of gaining recognition here in her native land. She brings to this challenge a zeal and spirit that appear to provide formidable support for her great talent and give high hopes for her success. On the night of October 27, at Carnegie Hall, she will take her next step—a big one—on the road ahead.

Brazil Honors U. S. And National Symphony

The National Symphony of Washington gave its first concert in Brazil on June 26 in the Teatro Guaira now under construction in Curitiba, capital of the State of Parana. The theater, which will be one of Latin America's most magnificent when completed, is, at present, a mass of raw plaster, jutting steel reinforcement rods and exposed beams. For the Orchestra's performance, Moyses Lupion, Governor of the State of Parana, authorized more than $5,000 worth of temporary improvements on the building.

During intermission at the gala concert, the Governor dedicated a plaque on the wall of the theater to the National Symphony and the U. S. Government, as the overflow audience of 4,000 watched. Present for the ceremony, was U. S. Consul Joseph Wiedmeyer.

Concert Honors Memory of Elkan Naumburg

■ John Bitter conducted and Joan Field, violinist, was heard as soloist with the Naumburg Symphony Orchestra in a memorial concert for Elkan Naumburg, July 31, at 8:30 p. m. in Central Park Mall. The next concert will be given on Labor Day, when an evening program will be conducted by William Haacker and Allison Fennell, baritone, will be the soloist.

Emma Trentini Passes

■ **Emma Trentini,** 81, soprano, formerly prominent in opera and operetta, died in Milan on March 23 last. In 1906 she sang at the opening of the Manhattan Opera House in New York and she later starred on Broadway in "Naughty Marietta" by Herbert (in 1910) and "The Firefly" by Friml (in 1912). Her last American tour was made in 1921.

Photo, Enar Merkel Rydberg
Scene from the opera "Aniara" by KARL BIRGER BLOMDAHL, *given its world premiere at the Stockholm Royal Opera, with* MARGARETA HALLIN *and* ARNE TYREN *(at left), in leading roles.*

THE INTERNATIONAL SCENE

STOCKHOLM

■ The seventh Stockholm Festival, in June, was the best and most interesting held so far. One factor was the world premiere of Karl Birger Blomdahl's first opera, "Aniara," based on Harry Martinson's popular Swedish epic poem of the "Space Age." Erik Lindegren prepared the libretto based on this work, and thus the new opera was the result of teamwork by three capable personalities.

Martinson admits that the interpretation given the story in the opera is only one of many possible ones, but it is so skillfully built up that it should not be difficult for Blomdahl's new work to find its way to many international stages. In fact, it will be given in the near future in Edinburgh and Hamburg.

"Aniara" is described as a "revue of mankind in space and time." Though the author has studied astronomy and physics for some years, his work is filled with symbolic connotations. It is a tragedy that should interest any listener, due not only to Martinson's fine poem but to its musical dress. Though Blomdahl had no previous operatic experience, he has shown a surprisingly skillful treatment of the lyric elements.

One regrets that Isagel, who in the poem serves as a mouthpiece for many of Martinson's ideas, has lost some importance in the opera, despite the fact that Mariane Orlando gave a fine interpretation of this dancing role. Birgit Akesson's choreography was in perfect agreement with the twelve-tone style of the music. Erik Saeden's Mimarobe was wonderfully portrayed. Arne Tyren, possessor of a beautiful bass voice and dramatically very talented, interpreted the Chefone. Margarete Hallin was also an important participant. Again the chorus of the Royal Opera had an opportunity to show its notable ability.

In this work conductor Sixten Ehrling had probably his most difficult task so far and it was no surprise that he solved all the many complicated problems in a most brilliant way. The opera was produced by Göran Gentele, on the whole with good results. This, however, could hardly be said about Sven Erixson's sets, which were rather disappointing.

■ Other outstanding performances were given of "Die Walküre" and "Rosenkavalier," both with Birgit Nilsson in excellent vocal disposition. Alban Berg's "Wozzeck" with Elisabeth Söderström as Marie and Anders Näslund as the protagonist is one of the best productions which has ever been presented by the Stockholm Opera. On the occasion of the Handel anniversary the Royal Opera brought out for the first time an opera of this composer, "Alcina," which had a nice success.

At the lovely Drottningholm Theatre outside of Stockholm a number of well-chosen works are to be presented during the summer season. A repetition of last year's production of the Gluck opera "Orpheus and Eurydice" was conducted by Albert Wolff from Paris, the cast including Kerstin Meyer and Hjördis Schymberg. The amazingly fresh original sets dating from the first performance of the work at this theatre during 1770-1780 contributed to the great success of this performance. The dances were arranged remarkably well by Mary Skeaping. One of the highlights of this year's festival was the guest appearance of Virtuosi di Roma conducted by Renato Fasano. In Cimarosa's comic intermezzo "Il Maestro Di Capella," the Italian bass Sesto Bruscantini's virtuosity was demonstrated brilliantly. Galuppi's opera "Il Filosofo Di Campagna" was given a fascinating performance to which the Italian singers Elena Rizzieri, Renato Capecchi and Orietta Moscucci contributed outstandingly.

ERIC DIEFENBRONNER

LONDON

■ Silver Jubilee year at the Glyndebourne Festival was launched by its first production of Strauss's "Der Rosenkavalier," also marking Carl Ebert's farewell as artistic director. His gifted imagination has helped founder John Christie shape Glyndebourne's steady success since they started in 1934, but Ebert's production of the Silver Rose Opera is one of his greatest. Enhanced by Oliver Messel designs, Ebert and conductor Leopold Ludwig pointed the wit and warmth in this comedy of manners with telling effect on the intimate stage. A fine cast included Régine Crespin (the Marschallin), Elisabeth Soderström (Octavian), Annaliese Rothenberger (Sophie) and Oscar Czerwenka, the most rewarding Ochs in my experience.

Also new to the festival is "Fidelio," in a production by Gunther Rennert of Hamburg that somehow, to me, failed to make the most either of its human drama or its universal protest against tyranny. Vittorio Gui's conducting favored the top-dressing of sentiment above Beethoven's depth of feeling, but Gré Brouwenstijn is a strikingly credible Leonora, Richard Lewis an expressive Florestan. The house specialty of "Cosi fan Tutte" (Ebert-Messel again) under John Pritchard had a vintage year, with Ilva Ligabue, Gloria Lane, Graziella Sciutti, Juan Oncina, Geraint Evans and Carlos Feller a cast as near the ideal as I would dare to hope.

■ Maria Callas stormed majestically through Cherubini's "Medea" at Covent Garden, vivid in vocal stagecraft though even more undernourished in tone than previously. Fiorenza Cossotto's ample-voiced Neris and Jon Vickers' heroic Jason were splendid, but Nicola Rescigno's conducting was somewhat tame and so was the Alexander Minotis production, in London's estimation. The new "Parsifal" showed capable staging by Herbert Graf, effective designs by Paul Walter, but never fully

brought off the spiritual **mystique** of the Grail scenes. A noble tenderness distinguished Rudolf Kempe's conducting, and let nobody say Gurnemanz is a crashing bore who has heard Gottlob Frick's superb singing of the part! Vickers and Karl Liebl shared Parsifal, with Gerda Lammers (Kundry), Otakar Kraus (Klingsor) and Eberhard Waechter (Amfortas) — a satisfying cast.

■ Through June, London music was chiefly busy honoring the memory of Purcell and Handel in a joint commemoration of tercentenary and bicentenary. Most impressive were two choral and orchestral concerts in Westminster Abbey, in sight of the composers' tombs, and a Royal Philharmonic Society concert at which Dame Edith Sitwell spoke her new ode, "Praise We Great Men", Benjamin Britten directed a magnificent performance of Purcell's "Ode to St. Cecilia" and Sir Arthur Bliss conducted Handel. Another memorable event was the production of Purcell's "Dido and Aeneas" on an open stage in the Great Hall of Hampton Court Palace, a 16th-century setting, with Colvin Davis conducting and Joan Hammond as Dido. I missed the Covent Garden revival of Handel's "Samson", but his secular oratorio "Semele" and the Italianate "Rodelinda" scarcely justified, for me, the valiant effort that went into their production by the Handel Opera Society at Sadler's Wells Theater.

This theater, and the part-resident, part-touring Sadler's Wells Opera Company, has waited 28 years for the municipality of London to recognize its existence. It has come at last, in the shape of a grant of £120,000 ($336,000) from the London County Council, spread over the next three years, with the prospect of continued support thereafter. Meanwhile, its summer operetta venture at the Coliseum Theater has followed "Die Fledermaus" with a new English version of Lehar's "The Land of Smiles", planned to run until October. Whether the choice of work is wise remains to be seen, but it starts with the advantage of a spectacular production and a tenor in Londoner Charles Craig, once a chorus singer at Covent Garden, who rides the old Richard Tauber vehicle with vocal eloquence and aplomb.

■ The last weeks before the Royal Festival Hall goes over to summer ballet and the Royal Albert Hall to Promenade Concerts brought a succession of transatlantic celebrities. Newcomers to us were Eileen Farrell and Canadian pianist Glenn Gould. Miss Farrell genially projected five of the largest arias in opera in the largest voice we have heard here for a long time. Gould's innate musicianship triumphed over his eccentricities in a series of Beethoven concerts with Josef Krips and the London Symphony Orchestra. Van Cliburn added to his reputation in a solo recital; Stokowski reaffirmed his, but Jan Peerce was not in the best of voice on this visit. Julius Katchen and Nathan Milstein succumbed to the practice of each programming three concertos in one concert.

William Steinberg and the London Philharmonic Orchestra again provided the only other concert of specifically musical interest. They gave the first English performances of Stravinsky's "Threni" and Hindemith's "Pittsburgh Symphony". Despite careful preparation, Stravinsky had less justice done in performance than his amazing work deserved, Hindemith probably more. The same SRO concert added the premiere of "Improvisations for Jazz Band and Symphony Orchestra" — a joint product of "straight" composer Matyas Seiber and jazzman Johnny Dankworth. Dankworth's band is the leading British modern jazz ensemble, and lately bowed at the Newport Festival on your side. "Improvisations" is exuberant, well-constructed — perhaps the first work that fully and musically integrates jazz and symphonic ensembles. But it is more the end of a chapter in musical history than the opening of a new one.

■ Dance news centers on the Ballet Rambert, oldest ballet company in Britain, which gave a short London season before making its American debut at Jacob's Pillow, Mass., in July. It produced two new one-act ballets here — a winner in Norman Morrice's "Hazana", and a near miss in John Cranko's "La Reja". Morrice, born in Mexico of British parents, has created a tense little drama of spiritual and physical determination wonderfully set to music by Carlos Surinach. Its out-of-the-rut story concerns the struggle in a Mexican village to have the huge new Cross set on top of the church in time for a fiesta on the morrow. The blend of music, dancing and gesture reveals Morrice a choreographer of significant talent. Cranko's "La Reja", to a strange but intriguing choice of music in Scarlatti's harpsichord sonatas, is a Spanish-style divertissement of classical bent and Goya period. There is admirable **décor** by Carl Toms, but the choreography palls. The company was in excellent shape and, in spite of a miserable pittance of subsidy compared to the Royal Ballet, can boast much the finer and more imaginative repertoire.

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VIENNA

■ The ninth International Festival arranged by the Konzerthaus Gesellschaft ranged widely in content from madrigals by Gesualdo to modern works of Nono, Boulez and Stockhausen. The variety was fascinating and the artistic standards generally high, but one wishes that Egon Hilbert, the new general director for the series, would give it a stronger spiritual unity. It was preluded by memorials to Haydn, in honor of his 150th anniversary. Karajan led the "Lord Nelson" Mass with singers Wilma Lipp, Anton Dermota and Walter Berry. Miltiades Caridis conducted "The Seasons" with the Vienna Philharmonic, soloists Lipp, Berry and Kmentt and the State Opera Chorus.

The opening concert was directed by Lorin Maazel, American conductor. This was one of the highlights, containing as it did Ravel's delightful nursery opera "L'Enfant et les Sortileges" in a concert version, with solo singers including Laszlo, Rehfus, Kraus and others with the Wiener Symphoniker and a chorus drawn from the Saengerknaben and the Akademie Kammerchor. Thomas Schippers appeared for the first time as a conductor of a concert here, presenting Shostakovich's First Symphony, Tchaikovsky's Fourth and Saint-Saens' Fourth Piano Concerto with Robert Casadesus as brilliant soloist. Schippers' conducting style pleased the audience, as he refrained from the theatrics often given to a Tchaikovsky work, but we hope to hear him again in a better program.

Hans Swarowsky conducted "Schönberg's "Friede auf Erden," Op. 13, and his String Quartet in F sharp minor in a version for soprano and string orchestra—a transitional work showing his turning to a freer tonality. The next night Werner Egk directed an excerpt from Gottfried von Einem's Kafka opera "Der Prozess," heard at Salzburg in 1953 and later in New York. He also led his own new oratorio "Fearlessness and Benevolence," lasting an hour, and in spite of the great task of performing it, not making the expected effect. The concert of the Dresden Staatskapelle (State Orchestra) under Franz Konwitschny was a high point of the festival. Though it included works by Strauss, Reger, Dvorak, Wagner and Theodor Berger offering no great novelty, the quality of this orchestra is above criticism.

With the Wiener Symphoniker, soloists Hilde Zadek and Heinz Rehfus, and the Singakademie chorus, Georg Solti conducted a concert of modern music of greater interest than Egk's program. It included Karl A. Hartmann's Symphony No. 7, with a marked polyphonic element and violent effects of the wind instruments, and Boris Blacher's new "Requiem," Op. 58, written to order for the Konzerthaus Gesellschaft. It is scored for a soprano and bass soloist, chorus and orchestra. The chorus forms the nub of the work, in which Blacher for the first time uses a sort of 12-tone system combined with other melodies. The working out of themes follows classical principles, and there is some similarity to the Gregorian "Totenmesse" because of the concentration and directness of the music.

The Bamberg Symphony—considered one of the best in Central Europe—was heard in two concerts under its regular conductor, Joseph Keilberth. The programs were disappointing, there was little novelty in them except for Hindemith's "Boston" Symphony. I thought the orchestra good in its average attainment but not first-rate, and Keilberth has conducted better programs in Vienna. Backhaus' performance of Beethoven's Fifth Piano Concerto is probably unsurpassed today, but the accompaniment was ordinary.

■ Two of the outstanding concerts were given by the Orchestra and Chorus of the Cologne Radio with composers Bruno Maderna, Pierre Boulez and Karlheinz Stockhausen on the podium for various works. Stockhausen's "Groups for Three Orchestras" is a daring experiment, but its interest lies in the field of science rather than music. Three different orchestras under as many conductors are placed in positions around the audience. The effects are stimulating, but there is hardly any musical substance to be registered.

Luigi Nono's "Il Canto Sospeso" is of quite a different character: the opus produces gripping sensations and genuine effects. It is not in any way exaggerated to say that Nono has achieved a stroke of good luck with this work. The text is taken from letters written by young revolutionaries sentenced to death by the Nazi regime. Nono uses a large orchestra, especially stressing the rhythmic pattern. The orchestral sound is a very distinctive one; the vocal part has a wide range, from whispering, speaking, and "Sprechgesang" to actual singing. The performance won a great success, for which the composer took bows.

The most interesting work in the second program by this group was Webern's "Six Pieces for Large Orchestra," The fourth movement, a "Marcia funèbre," makes a greater impression the oftener one hears it, and the success was rewarded by a repetition of part of the opus. Giselher Klebe, 29-year-old German composer, was influenced by Webern when writing his "Deux Nocturnes," Op. 10. This score is characterized by its fine timbre and its instrumentation, done to perfection. Pierre Boulez contributed to the festival performance his "Le Visage Nuptial," for women's chorus and two female singers, well performed and received.

■ Yehudi Menuhin and Geza Anda were the life of a concert presenting works by Bartok. The Wiener Symphoniker were directed by Ernest Bour. The soloists (heard respectively in the Second Violin Concerto and the Second and Third Piano Concertos), demonstrated their strength, good rhythmic sense and precise shadings in exemplary readings. It is no wonder the hearers shouted for joy at the close.

The final concert of the festival again featured Menuhin, who played Bartok's First Violin Concerto, assisted by the Philharmonia Hungarica under Paul Sacher. This posthumous work was not heard until 1958 in Basle. It abounds in tuneful passages reminding one of late Romanticism. There is no relation to the Second Violin Concerto, which is closely related to Alban Berg's style. Stravinsky's "Concerto en Re," written for strings, was performed in a rather tedious fashion, and a new work by Martinu, "Gilgamesch" for soloists, chorus and speaker, was the other opus heard. Sacher, known as a pioneer of modern music, was lionized on this occasion.

■ The Vienna State Opera produced Wagner's "Tristan" under Karajan as its contribution to the festival. Both musical realization and staging were of the highest quality. Wagner had been shorn of bombast. Karajan stressed the

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orchestral part, and it would not be amiss to call his concept "a symphony with interpolated song." The Vienna Philharmonic players outdid themselves; one usually hears such a perfect rendering of a work only on records.

The scenic problems were solved, so far as it is possible to do so. The first act setting is designed so that the audience looks from the middle of the ship to the bow. The second act uses mainly successful stage lighting effects designed by Emil Preetorius. In the third act the bed of Tristan is omitted. Karajan's production was well devised except for some obscurities. The cast could hardly be praised enough. It was headed by Birgit Nilsson as Isolde, Wolfgang Windgassen as Tristan, Otto Wiener as Kurvenal, Gottlob Frick as King Marke, Hilde Roessel-Majdan as Brangäne, Hermann Uhde as Melot, and Anton Dermota as the First Seaman.

GERHARD BRUNNER

TURKEY

■ The music season in Ankara was an interesting one. Broadening its repertory, the State Opera gave several hearings of Puccini's "Turandot", first with an all-Turkish cast headed by Belkis Aran in the title role, then with guest artists from La Scala including Lucille Udovic, American-born soprano, as a fine Turandot and Roberto Turrini as Calaf. "Madama Butterfly" was also heard with Giglia Frazzoni as the heroine. These visiting performers sang in Italian, the rest of the cast in Turkish according to tradition. Both the latter works were staged by Peter Potter, a guest regisseur from Covent Garden, and were conducted by Ferid Alnar.

Our own noted soprano Leyla Gencer this season has sung successfully in leading theatres of Italy and with the San Francisco Opera. The Turkish composer Adnan Saygun, now in the United States on a Rockefeller Foundation grant, had his latest String Quartet introduced at a concert in the Library of Congress.

■ Outstanding in the Ankara season were the concerts of the Presidential Symphony, conducted by the American Robert Lawrence, who is leaving Turkey to return to the U. S. The climax was reached with the Turkish debut of Emil Gilels, Russian pianist, who played Beethoven's Third Concerto and Tchaikovsky's B-flat Minor Concerto in a dazzling manner.

The program opened with Berlioz's "Benvenuto Cellini" overture. Another fine Berlioz performance by Lawrence was "Harold in Italy", in which the American violist Jascha Veissi made a strong impression for his tone and virtuosity. The season ended with a solo appearance by Ayla Erduran, young Turkish violinist — a fiery and gifted performer — in the Brahms Concerto. Mr. Lawrence's departure leaves a void in our musical life.

■ In the dance and ballet field, apart from the performances given in connection with the Opera, there were three major events. One was the coming of a small group from the Bolshoi Ballet, among them such noted dancers as J. Tikhorminova and Gleb Evdokimov. This was followed by the visit of the San Francisco Ballet Company. Four dancers from the London Royal Ballet, Anya Linden, Marion Lane, David Blair and Peter Clegg, also gave joint performances with the Turkish National Ballet. A major event, the annual dance festival, was to start in Istanbul at the Open Air Theatre on June 27.

METIN AND

Photo by Sam Frank

CHARLES MUNCH, *musical director of the Boston Symphony Orchestra, leading the Israel Philharmonic Orchestra during a visit to Israel from May 27 to June 10. He conducted five concerts in Tel-Aviv three in Haifa and one in Jerusalem.*

ISRAEL

■ In Jerusalem, Heinz Freudenthal took over the post of chief conductor. His first concert with the Broadcasting Symphony featured works by Handel. This was followed by an interesting concert opening with "La Folia" in the Corelli-Geminiani version and closing with the First Symphony by Sibelius. Annemarie Jung, soprano from Lucerne, was soloist in "Five Etudes for Soprano and Orchestra" by her compatriot Constantin Regamey, a beautifully written and colorful composition on ancient Indian poetic texts. She also sang superbly "Three Songs without Words" by P. Ben-Haim. At a recital in Tel Aviv (Z. O. A. House) and on tour she was ably accompanied by the Zurich pianist Marianne Wreschner, who played solo works by Swiss and Israeli composers.

■ The Bathsheba de Rothschild Foundation continued the chamber music events at the Tel Aviv Museum. Frank Pelleg conducted the first performance anywhere of a new "Serenata" for harpsichord and chamber ensemble by the Italian Goffredo Petrassi. At another concert, the Tel Aviv String Quartet expertly played the "Bagatelles" by Anton Webern, Quartet No. 6. by Bartok, and Quartet No. 2. by Vivian Fine.

Recitalists included pianists Daniel Barenboim and Vera Lengyel (noted for unhackneyed programs and new works), and vocalist Frances de Bossy. A rare experience was a solo recital by Yehudi Menuhin, who played three unaccompanied works by J. S. Bach. In another noteworthy recital, he was joined by his sister Hephzibah in music by Brahms, Beethoven, and Bartok.

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Mannes College of Music Announces Auditions

The Mannes College of Music will open its 43rd year of training students for careers in music on Thursday, Sept. 24. Programs of study are offered for college students leading to the Diploma or Bachelor of Science Degree in Music; for children in the Preparatory School; and for adults in the Extension Division.

Auditions for degree and diploma students planning to enter in the Fall will be held on the following dates at the Mannes College: Tuesday, Sept. 15, woodwinds, brass, strings and voice; Sept. 16, piano, organ, theory and composition; Sept. 18, harpsichord; Sept. 21 and 22, Opera Workshop; Sept. 24, Orchestra. Auditions will be held Monday, Sept. 21, at 3 p.m. at the College for the Walter Damrosch Memorial Scholarship in Conducting, which provides tuition for four years and for which students applying for a full program with major in conducting under Carl Bamberger are eligible. Further information is available on request from the Registrar.

Leopold Mannes, president of The Mannes College of Music, has announced the following additions to the faculty for 1959-1960: Richard Aslanian, a former recipient of The Walter Damrosch Memorial Scholarship in Conducting, as Assistant Conductor of the Mannes College Orchestra; J. David Edelstein, Ph.D.—Social Science; Morton Fuchs, Ph.D—Science; Matthew Lipman, Ph.D.—General Psychology; Pasqualina Manca, Litt.D.—Italian; Robert Marcus—Literature and Principles of Prose; Robert Gerle—Violin; David Glazer—Clarinet; and Dr. Edith Oppens—Piano.

New York College of Music Has 81st Commencement

The 81st anniversary concert and commencement exercises of the New York College of Music took place on June 18 in Town Hall. The concert offered a group of organ and voice excerpts by Handel, in connection with New York City's Handel Festival, and instrument and vocal ensembles and solos, as well as a group of old and new a capella works sung by the Madrigal Group of the music school.

Among graduates who received the Bachelor of Music degree was Yukiko Murata, young mezzo-soprano from Japan, who was heard on the program in a group of French songs accompanied at the piano by Otto Herz. The composition department was represented by two French songs to texts by Verlaine and Hugo, by student Joseph T. Olivain, sung by Rosemary White, soprano. Faculty members assisting as accompanists for vocalists were Dr. Frederic Kurzweil, Dr. Herz, and Vladimir Padwa.

At the conclusion of the concert Dr. Arved Kurtz, director, addressed the graduates and presented awards.

Educators on The Air

■ The Concert Network of Boston, Inc., has announced the appointment of Robert Dumm to its staff of national artists. Under sponsorship of Avco Corporation, Mr. Dumm in the first week of July began broadcasts of his program each Tuesday evening at 8 p.m. over WNCN and WBCN, New York and Boston stations, respectively, of that network. A pianist, author and musicologist, he is dean of the **Boston Conservatory of Music** and a critic for the *Christian Science Monitor,* and is giving talks on composers and works of various periods in his radio program.

■ During Rudolph Ganz's series of 13 radio programs on Sunday evenings at 9:30 (CDT) over station WBBM, four of the conductors to be heard in July at the Ravinia Festival, Pierre Monteux, Carlos Chavez and Vladimir Golschmann, were interviewed. Alexander Tcherepnin was to discuss his Fourth Symphony, also programmed for Ravinia, and other artists scheduled for this series and that in Grant Park will be interviewed on Channel 11 TV, over WTTW, Chicago's educational station (Mondays, 10:15 p.m.), by Saul Dorfman, chairman of Roosevelt University's piano department. Both the series "An Evening with Rudolph Ganz" and Mr. Dorfman's "Summer Concert Notes" are being presented by Chicago Musical College of Roosevelt University "to help widen the appeal of serious music to the general public."

Verdi "Requiem" at Bradley

■ The Bradley University Chorus and Orchestra, of Peoria, Ill., presented the Verdi "Requiem" under the direction of Dr. John Davis at the new Episcopal Church in that city recently. This recently formed choral and orchestral group gave Mendelssohn's "Elijah" during the last semester. The orchestra is under the direction of Allen Cannon, director of the School of Music there. Dr. Davis heads the University's choral department.

Dancers CAROLA GOYA *and* MATTEO *at commencement exercises when the latter received his Master of Science degree with a major in dance education from Springfield (Mass.), College in June. Matteo gave a series of lectures, demonstrations and master classes at Springfield and Mt. Holyoke Colleges in ethnic dance as a part of college curricula. The team is now engaged in heading the ethnic department at Jacob's Pillow (they will dance the week of Aug. 4 at the Festival there), and at the Beaupre School for Girls in Lenox, Mass.*

BEREA HAS BACH FESTIVAL

■ The 27th annual Bach Festival at Baldwin-Wallace Conservatory, founded by the late Albert Riemenschneider, again attracted overflowing crowds for its four concerts preceded by the impressive chorales of the Brass Choir from the tower of Marting Hall. The first day was devoted to miscellaneous works at both concerts besides a lecture on Bach by Alfred Frankenstein of San Francisco. George Poinar, musical director of the Festival, and Cecil Munk, director of the Conservatory, as associate conductor were at the helm for the varied fare presented by the brilliant soloists: Mary Marting Pendell, soprano, Lillian Chookasian, contralto, Glenn Schnittke, tenor, Bruce Govich, baritone, and W. S. Wright North, bass. At the organ was Warren Berryman; Esther Pierce of the faculty was cello soloist and the guest artist was Oscar Shumsky whose rendition of the Violin Sonata in C major was nothing short of phenomenal. He was accorded an ovation.

The second day was given over to the great B minor Mass, in two sessions, with the same soloists reaping laurels that were well deserved. The entire Festival Chorus, expertly trained, was at its best in all its demanding sections and the Conservatory orchestra, enlarged by many of the Cleveland Orchestra musicians, throughout the festival performed with precision and warmth under the able leadership of conductors George Poinar, Cecil Munk and James Lerch. Cantatas Nos. 50, 51 and 43 were highly impressive; six "Spiritual Songs," interpreted by Bruce Govich with organ accompaniment, had dignity and warmth, and the Brandenburg Concerto No. 3 in G major was a welcome instrumental addition. For next season the program will be built around the "St. John Passion."

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■ Robert Lawrence is the director of the Chatham College Opera Workshop's 10th year. Five free scholarships have been awarded from the Frances Gould Lewando Memorial Fund through the Pittsburgh Foundation. The course ran from July 2 through 30. The workshop idea, inspired by Mrs. Lewando, was realized through the efforts of Mrs. Albert F. Keister.

■ Polyna Stoska, American soprano, formerly a member of the Metropolitan Opera, the New York City Opera and the German Opera House in Berlin, has been appointed professor of voice in the division of music, Boston University School of Fine and Applied Arts, effective Sept. 1. Miss Stoska, previous to this appointment, was professor of voice at Indiana University.

■ Richard Cass, concert pianist, has joined the faculty of the Brevard Music Center for this summer. The announcement was made by James Christian Pfohl, founder and director of the Center, during a recent concert at the Brevard Center auditorium, when Mr. Cass performed the Prokofieff Third Piano Concerto with the orchestra there. Mr. Cass, a native of Greenville, S. C., replaces Roy McAllister, forced to resign as piano instructor due to illness but expected to return to his post next summer.

■ Earl Wild, pianist, replaced Claudio Arrau in a recital at Southern Vermont Art Center, Manchester, Vt., on July 12. Mr. Arrau is expected to make his delayed appearance in August.

■ The appointment of Aldo Mancinelli as assistant professor of piano and artist in residence at **Morningside College,** Sioux City, Ia., has been announced by Dr. J. Clifford Holmes, dean. Mr. Mancinelli was graduated from Oberlin Conservatory and studied abroad for several years, winning two distinguished prizes for piano performance. He toured extensively in Europe and served as visiting professor of piano at the Conservatoire National in Beirut, Lebanon. In addition to his teaching, Mr. Mancinelli has scheduled several U. S. concert appearances and a tour in South America during 1959-60.

■ The Professional Children's School held its 45th annual commencement program at Hunter College Playhouse on the morning of June 5. The school, established in 1914, consists of grades one to twelve and allows its young students time to pursue music, dance, drama and other training. It has some 4500 alumni and alumnae, including many prominent in various fields of the arts.

■ Russell Sherman, pianist, has been appointed instructor in music at Pomona College, Claremont, Calif., for 1959-60, President E. Wilson Lyon has announced. Mr. Sherman will serve during the absence of Daryl Dayton, who will be on leave from the Pomona faculty to direct the Fulbright program in Greece.

■ At its 89th commencement exercises on June 3, the **Philadelphia Musical Academy** awarded honorary degrees of Doctor of Music to Fredric R. Mann, who has sponsored musical activities at Robin Hood Dell and elsewhere; and to Howard Taubman, music critic of the New York Times.

ROBERT BASSO, *violinist, was recently appointed to the faculty of the Chicago Conservatory of Music, of which he is an alumnus. Mr. Basso has served as concertmaster of the CBS Orchestra since* 1952, *a post he still holds.*

A new three-act opera, "Western Child," based on the Nativity story set in a California "gold rush" town, with music by **Philip Bezanson** and libretto by **Paul Engle,** both of the faculty at State University of Iowa, was given its premiere in four performances (July 28 to Aug. 1) at that University's Fine Arts Festival. Herald Stark, of the music department, was musical director.

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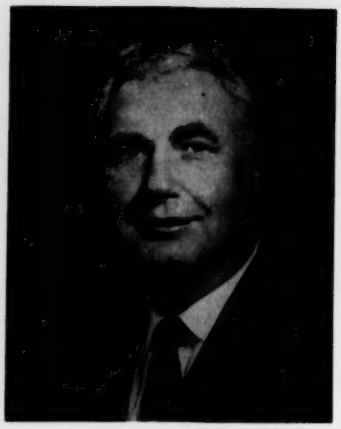

G. WILLARD BASSETT, *president-director of the Los Angeles Conservatory of Music and Arts, was elected to the presidency of the Los Angeles chapter of the National Association of Teachers of Singing at the final meeting of the season. He was installed on June 13 at the annual banquet of the organization at the Biltmore Hotel. Mr. Bassett is well known as a tenor and choral conductor.*

STUDIOS

■ Rudolph Reuter, after a busy season of teaching and playing, continues his activities in Chicago for the summer session of the American Conservatory of Music. In the three contests for the American Conservatory's Commencement program, two students of Dr. Reuter were winners and will play with orchestra. David Burk, holder of an Edward Collins scholarship, will perform the first movement of Beethoven's Concerto No. 5. He has played in many concerts throughout the country this season as a member of group managed by Clarence Cramer and has taught a large class of pupils. He will be on the faculty of the American Conservatory next season. Burton Scalin, a frequent prizewinner in the past, and soloist with various orchestral groups, plays the Rachmaninoff Concerto No. 2.

Mr. Reuter has been engaged for the fourth season as special lecturer in music appreciation at the Faulkner School. He lectured in two sessions for the High School of Blue Island on "Musical Careers," appeared in concerts of the Arts Club and Cliff Dwellers and gave a summer faculty recital in July. Dr. Reuter was heard in a concert at Teachers College and is re-engaged for a chamber music concert as well as a lecture recital at this institution.

■ One of a number of opera presentations staged by the De Young-Witwer Studios this season, was the recent abbreviated version of Leoncavallo's "Pagliacci," with a cast more than adequate vocally and dramatically. The various scenes were brought to life with dramatic impact, and the range, power and expressiveness of the fresh, well-trained voices were present. The Nedda was Barbara Gilbert, a lyric soprano with a pure, flexible tone and a flair for the stage. Bruce Perryman's rich, mellifluous baritone was easily equal to the exacting demands of the Prologue and the subsequent characterizations of Tonio, and Robert Smith, a suave baritone, well chosen for the role of Silvio proved himself a convincing actor also, in the duet with Nedda. Canio was sung with fiery vigor by Earl Marks, a dramatic tenor who demonstrated that "Vesti la Giubba" was no problem to him. His ending of the first act was a moving moment.

AWARDS

■ Austrian Federal Minister of Education Heinrich Drimmel recently conferred the Austrian Cross of Honor for Sciences and Art on conductor Josef Krips and pianist Fredrich Gulda.

■ Milton Katims, resident conductor and musical director of the Seattle Symphony Orchestra, received an honorary degree of Doctor of Music from Whitworth College at its commencement exercises on June 7 in Spokane, Wash.

■ Kurt Herbert Adler, general director of the San Francisco Opera, on July 7 was awarded the Officer's Cross of the Order of Merit of the Federal Republic of Germany. The honor was bestowed by Professor Theodor Heuss, president of the Federal Republic of Germany, and was conferred by German Consul General Guenther Kempff at a special reception.

■ Winners of scholarships and awards in addition to the Young Artist's Awards announced at the convention of the National Federation of Music Clubs in San Diego, included four Biennial Student Awards to Merrily Ann Schuessler, lyric soprano, 23, of Chicago, a pupil of Robert Long; Flora Rheta Raudebush, oboist, 24, of Albuquerque, N. M., graduate of the College-Conservatory of Cincinnati; Lois Carole Pachucki, pianist, 19, of Fort Lee, N. J., pupil of Rosina Lhevinne at Juilliard School of Music; and Charles Castlemon, violinist, 17, of Braintree, Mass., pupil of Ivan Galamian. The Marie Morrisey Keith Scholarship also went to Mr. Castlemon. The Peabody Conservatory String Scholarship (three years), was won by Mary Ellen Dennis, violinist, 20, of Knight Hall, Laramie, Wyo. The Eastman School of Music Violin Scholarship (four years) was awarded to Marie Koscak, violinist, 17, of Milwaukee. The Millikin University Tuition Scholarship (four years) went to Nancy Myers, soprano, 17, of Frederick, Okla.

Two Anne M. Gannett Scholarships (always awarded to veterans) were given to Dr. Charles J. Warner, organist and choral director of Colorado College, and James F. Schultz, bassoonist, of Los Angeles, currently studying in Vienna. The Stillman Kelley Scholarship was won by Jeffrey Sheldon Siegel, pianist, 16, of Chicago.

In addition summer scholarships at Chatham College Opera Workshop were won by Donna Gerdes, Martha King, Iddrine Williams, Barbara Phillips, Betsy Davidson, Eunice Ramsey and Carole Frederick, sopranos; Ina Lou Cheney, mezzo-soprano; Richard Godfrey and David Dodds, tenors, Robert Ellinwood, baritone, and James Mulholland, bass. The Charles Ives Scholarship in composition at Indian Hill Workshop, Stockbridge, Mass., was won by Diane Deutsch, of Miami Beach, Fla. The Interlochen Scholarship in composition went to Joel Cohen, pianist, of Battle Creek, Mich. A Violin Scholarship at Interlochen was won by Carl O'Neal Page of Spartanburg, S. C. The Hinda Honigman Scholarship at Transylvania Music Camp was awarded to John Barker Richardson, French horn player, of Ft. Wayne, Ind.

■ A commission to compose a piano quintet has been awarded to Robert Wykes by the Paderewski Fund for the encouragement of American composers.

■ Howard Mitchell, conductor of the National Symphony Orchestra, touring in Latin America, was presented with a citation and a copy of the Vernon Medal by the Mayor of Cartagena after the ensemble's second concert at the festival in that city. Vera Franceschi, American pianist, was the feted soloist in the Mozart D minor Concerto, K. 466, at the first concert there under his baton.

■ Broadcast Music, Inc., has made grants totalling $8,000 to nine young composers. They are: David S. Bates, Massillon, Ohio; Marjorie Grief, New York; Michael M. Horvit, Pepperell, Mass.; Gerald Humel, Cleveland, Alan Kemler, Chestnut Hill, Mass.; J. Theodore Prochazka, Roselle Park, N. J.; Thomas R. Putsche, West Hartford, Conn.; William Wilder, Derry, N. H.; and Jed Curtis, Michigan City, Mich.

■ Composers Alan Hovhaness and Howard Boatwright have been awarded Fulbright grants for a year's study in India. Mr. Boatwright and his wife, Helen, will study in Bombay at the Bharatiya Vidya Bhavan headquarters, and Mr. Hovhaness will work at the same organization's center in New Delhi.

■ Results of the Marguerite Long-Jacques Thibaud 1959 International Competition have been announced. The first prize in violin was won by Gyorgy Pauk, expatriate artist; second prize in violin, by Stefan Ruha, of Rumania; first prize in piano by Toyoaki Matsura, of Japan; and second prize in piano by John Blot, Holland. Among Americans awarded distinctions were Olegna Fuschi, eighth prize in piano; Eleanor Fine and John Perry, both awarded honorable mentions in piano. In a concert at the Champs-Elysees Theatre in Paris, the first prizewinner in piano was heard in Liszt's Concerto in E flat and the violin first prizewinner in the Brahms Concerto with the Orchestra of the French Radio under the direction of Georges Tzipine. The concert was under the patronage of President de Gaulle.

■ The International Haydn-Schubert Contest for Voice and Piano held in May, in Vienna, awarded the following prizes: piano, first prize, not given; second prize, Carmen Vila (Spain); third prize, Rosemary Wright (England), who also won the award for the best style. Voice, first prize, Eishi Kawamura, baritone (Japan); second prize, Kurt Ruzincka, basso (Austria); third prize, Dan Jordachescu, baritone (Rumania). An award for the best vocal style went to Lois Laverty (U. S.). Diplomas of honor, awarded to a number of artists from various countries, included one in voice to Lynn Rasmussen (U. S.).

■ Winners in the 1959 San Francisco Opera Debut Auditions were Joan Winden, mezzo-soprano, Santa Barbara, and Patricia Cann, soprano, San Francisco. Alternate winners were: Gloria Cutsforth, soprano, Portland, Ore., and Patti Winston, mezzo-soprano, Los Angeles. Judges were: Kurt Herbert Adler, general director, San Francisco Opera; Arthur Fiedler, conductor, Boston Pops; and Robert Weede, baritone. Wolfgang Martin conducted members of the San Francisco Opera orchestra in the finals, held at Veterans Auditorium before a capacity audience.

EDNA WILLIAMS, *soprano, one of three singers (among 52 winners) recently chosen to receive a John Hay Whitney Fellowship, which carries a cash award of $2,800. Miss Williams, who holds Mus.B. and Mus.M. degrees from Chicago Musical College of Roosevelt University, where she was a pupil of* HARVEY RINGEL, *will spend a year abroad in vocal training. Other awards which Miss Williams has received within the past three years are the Oliver Ditson Voice Scholarship, the Sue Sowan Hintz Voice Award, and the Kenwood Male Chorus Scholarship*

■ The American Music Center has announced a second group of six commissions to American composers for its Commissioning Series under a grant from the Ford Foundation. The goal is to give four separate performances of the six new works in six regions of the country. The National Committee for the Commissioning Series, headed by Otto Luening, chairman, has approved the nominations and the orchestras chosen have commissioned the following for the season 1959-60: Boston Symphony, Irving Fine; Knoxville Symphony, Robert Sanders; Minneapolis Symphony, Gunther Schuller; Oklahoma City Symphony, Spencer Norton; San Francisco Symphony, Andrew Imbrie; National Symphony of Washington, D. C., Spender Huffman. Each of the participating orchestras, besides the performance of their own commissioned work, has agreed to play at least three more of the scores.

■ Dr. Boris Schwarz, professor of music at Queens College, has been awarded a fellowship by the John Simon Guggenheim Memorial Foundation for a project "Studies of Soviet Russian Contributions to Musical Research." He will be on sabbatical leave from the College during the year 1959-60.

■ The Los Angeles Chapter of the National Association for American Composers and Conductors awarded a citation of merit to Dr. Jan Popper, director of the opera workshop at the University of California at Los Angeles, for outstanding achievement in the presentation of contemporary and American opera during the 1958-59 season. The award was presented to him on May 23 by Dr. Miklos Rozsa, president of the Los Angeles Chapter.

■ John Perry, 24, pianist, of Duluth, Minn., who has been studying for the past two years at the Vienna Academy of Music under a Fulbright grant, has been awarded the University of Illinois' 28th Kate Neal Kinley Memorial fellowship of $1,500. He holds a Master's degree from Eastman School of Music, and will return to Vienna for further studies.

■ A $1000 contest for a chamber opera has been announced by Pi Kappa Lambda, national music honor society, open to all residents of the U. S., regardless of age. No work must have been previously published or have had a major performance. The libretto may be chosen by the composer and must be free from copyright restrictions. The opera may not exceed one hour in length, and must be suitable for production by smaller schools which are members of Pi Kappa Lambda. An orchestral score suitable for reproduction must be submitted under a nom de plume, with a sealed envelope containing the composer's name, before March 1, 1960, to: J. F. Goossen, chairman, Chamber Opera Competition, Box 2886, University, Alabama. A piano-vocal score must be ready before May 1, 1960.

■ Margaret McConnel, pianist, a senior music student at Oklahoma College, Chickasha, won first prize of $300 and an appearance with the Oklahoma City Symphony Orchestra under conductor Guy Fraser Harrison, in the Bloch Young Artists Contest on May 16. Judges were Reinhold Schmidt, professor at Kansas University; Donald Johanos, associate conductor of the Dallas Symphony; and Gyorgy Sandor, noted pianist and artist-in-residence at Southern Methodist University. Miss McConnel is a pupil of Jacques Abram, artist-in-residence at Oklahoma College for Women. She will appear in a concert on March 29, 1960, in the subscription series of the orchestra.

■ The Academy of Vocal Arts, the only non-profit school in the country which accepts exceptionally talented voice students only, has a number of scholarships available, Vernon Hammond, director, has announced. Potential scholarship recipients may apply from any part of the country, or from any foreign country, and receive details by writing to him at the school, 1920 Spruce St., Philadelphia 3, Penna.

■ The 1959-60 Edwin Franko Goldman Scholarship at the Juilliard School of Music has been awarded to Marilyn Anne Laughlin, of Minneapolis, a flutist. Harold Jones, 25, of Chicago, flutist, the first recipient of this scholarship, who studied with Julius Baker for two years, has been engaged by the Goldman Band for the season of 1959.

Award Winners Showcase

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BERNICE FROST *has given workshops this summer in Cincinnati, Savannah, Spartanburg, at Annhurst College (Connecticut), and a full summer course in Manhattanville College. She sails in August to join her husband,* ANTHONY PARENTI, *in Switzerland.*

Increase

Irl Allison announced that there was an increase of 6000 in enrollment in the Guild 1959 Auditions. This entailed much additional work by the staff and judges.

Buffalo Bill Started This One

Cody, Wyoming, is the Guild's newest Chapter, and a lusty infant it is. **Roxielettie Yeates,** the chairman, who owns a fine Steinway and allowed all the pupils to rehearse as well as play their auditions on it, says: "The pupils have all played better because of the Guild. The authority of a National organization of such dignity backs up the teacher's own insistence upon musicianship, technic and pianism. It is definitely worth while for all teachers to belong." **Adelaide Wibel,** another Cody member, who contributed much to make the auditions a success, said: "The Guild has made me more aware of many points in teaching. It helps alert parents as well as pupils. As soon as auditions are over several pupils said, 'Oh, how I am going to work next year!' "

Contest Starts in November

Charles Haubiel announces that the Composers Press will hold a Recording Contest with prizes from $15 to $100, all numbers to be selected from the Composers Press catalogue. Enrollment begins Nov. 15.

Wonders Never Cease

Seldom does a pianist win in a talent show competing with tap-dancing, accordion, ballet, etc., but little **Wesley Smith,** aged ten, pupil of **Beulah Robosson,** did it in Detroit—playing, of all things, a Clementi Sonatina! There was unanimous decision by audiences and judges.

The **Edwin Hughes Master Class** was in session in New York through July. On June 29-30 he conducted a workshop in Charlotte, N. C., sponsored by the Piano Teachers Forum.

On June 30, **Lillian Rosenthal** opened her home for a meeting of New Jersey Guild teachers while their impressions of 1959 auditions were still vivid. Under her skillful chairmanship those who attended spoke freely of what they expect of their Guild membership and how much it is fulfilled. All agreed that marks should not be too high and that pupils expect to be told their weaknesses. Everyone joined in expressions of enthusiasm for what the Guild does for each student. Those present were: **Sophronia Joralemon, Alex Chiappinelli, Mary W. Alyea, Charlotte Rubinou, Lillian Seymour, Anna W. Stites, Lillian Spitzer, Eleanor Behringer, Josephine Scarano** and **Mrs. Eugene Williams.**

Three pupils of MARY WEBB ALYEA *of Ogdensburg, N. J., who took part in Guild Auditions this spring, won firsts in three divisions of the Sussex Music Foundation Scholarship Competition.* WALTER JACOBSON, 13, *received* $100; JOHN MILAK, 12, $100; *and* JOAN SWISS, 10, $30. *Mrs. Alyea says: "Since I have joined the Guild I have found it an inspiration and my pupils have worked more faithfully."*

LUISA STOJOWSKA *has been invited to be a member of the International Jury for the International Contest of Pianists at Rio de Janeiro, Aug. 14-30, sponsored by the President and Ministers of Brazil. Mme. Stojowska is a regular adjudicator for the National Guild of Piano Teachers and served this year in North Carolina colleges.*

The Seattle Chapter of the National Guild presented 700 students in spring auditions and elected as their new officers for the coming year; **Grace Jobson Smith, Willard Schultz, Victor Smiley, Bertha Barnes,** all of whom will serve with the permanent chairman, **Frances Duffy.**

Harold Cone, pupil of **Clarence Adler,** played with orchestras in Madrid and Barcelona, Spain, and with the Stadium Orchestra in New York in July.

Ruth Teeple Reid is holding a teachers' workshop in San Diego, Aug. 10-12.

Anne Koscielny, pupil of **Cecile Genhart** of Rochester, N. Y., who won the Kosciuszko Foundation Chopin Scholarship of 1957-58, and formerly in Guild auditions, is now in Vienna studying under a Fulbright grant. Her home is in Jacksonville, Florida.

Sigmund Spaeth was presented as the guest speaker by **May L. Etts,** president, at the final luncheon of the Associated Music Teachers League. He was his most engaging, warm and delightful self as he discussed some of the highlights of his new book, "Fifty Years With Music."

The Bach Festival in Tampa, Florida, sponsored by the Junior Friday Morning Musicale with **Mabel M. Snavely** as general chairman, took place April 24, 25, 26 with 415 participating.

Alice Davis Berryman presented Carol Ann Bigelow, winner of the Guild Paderewski Medal and $100 scholarship, plus a $50 Recording Prize in a solo recital at Joslyn Hall, Omaha.

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